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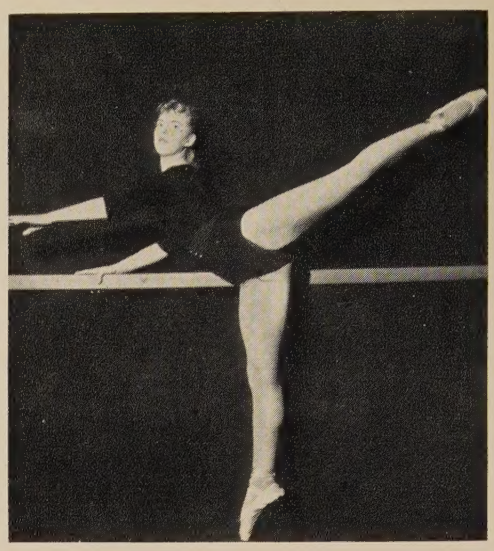

Inger Blomberg who came from Sweden to study under Stella Karin. Photo: Elston, Dulwich Village.

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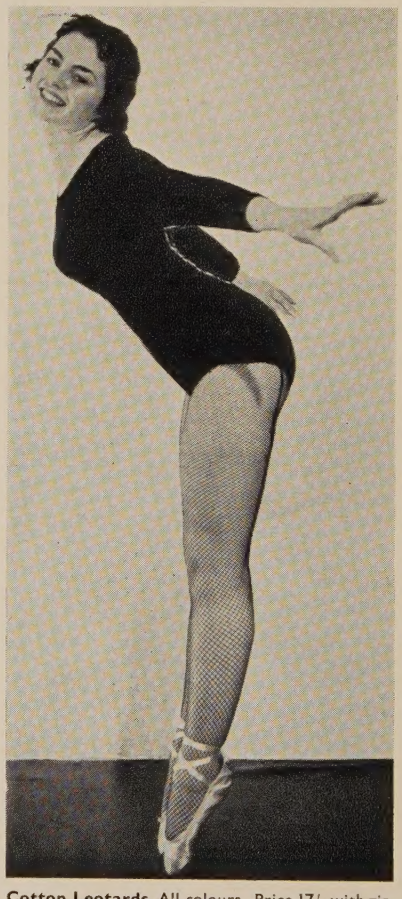

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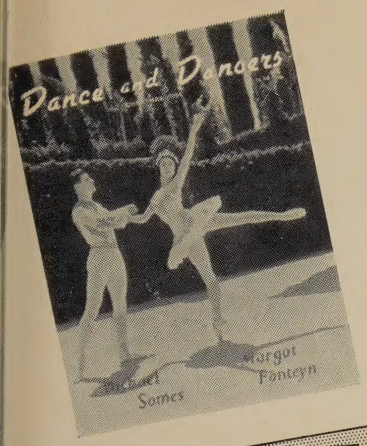

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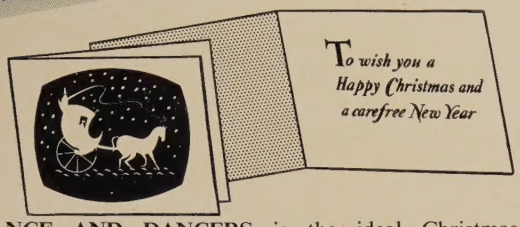

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Personality of the month

Photo: Felix Fonteyn

ALFRED RODRIGUES

Reason: Because he has a new ballet at Sadler's Wells, *Café des Sports*, new ballets in the revue, *Pay The Piper*, and ballets in the opera *La Vestale* at the Scala Milan, all coming on within a month.

IT was the Fonteyn Follies, as the Fonteyn-Helpmann concert tour was affectionately called, that brought Rodrigues into the public eye as a choreographer. For Fonteyn he created *L'Isle des Sirènes* for concert performances; it is now in the repertoire of the Sadler's Wells Theatre Ballet.

Born in Cape Town, Rodrigues at an early age got caught up in the theatre and with those remarkable ladies—Dulcie Howes and Cecily Robinson. "I know nothing about ballet and my feet are too big. Does it matter?" was the way he introduced himself to Dulcie Howes. He was soon dancing in the repertoire of Cecily Robinson's ballet company. His first choreography was to Saint Saëns' *Danse Macabre* and later to Handel's *Water Music*. He first mounted *L'Isle des Sirènes* for the South African Ballet Club

Arriving in London in 1946, he joined the company of the *Song of Norway* and danced at the Palace Theatre for seven months. He auditioned for the Sadler's Wells Ballet and joined it in 1947. He has remained there ever since dancing mainly character roles.

The success of his ballet for the Fonteyn Follies led, several years later to *L'Isle des Sirènes* going into the Theatre Ballet's repertoire. This was followed by a choreographic production of Purcell's *Dido and Aeneas* for the Sadler's Wells Opera, then came *Blood Wedding* which has enjoyed such a great success. His latest work for the Theatre Ballet—*Café des Sports*—had its first performance in South Africa and London is seeing it for the first time this month.

But ballet companies are not Rodrigues' only consideration, he has been an extremely successful choreographer in revues. The first was *Penny Plain* when he did some amusing work for Moyra Fraser. At the moment his work can be seen in *Airs on a Shoestring* and *Joyce Grenfell Requests the Pleasure* (in which he has done numbers for Kaye, Stone and Davies). His latest work in *Pay the Piper* will be seen in London in December. But before that, his ballets in *La Vestale* at La Scala, Milan, will be seen by the Italian public. Yes, Rodrigues is certainly getting about!

December 1954 Vol. 5 No. 12

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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CREDITS AND DISCREDITS OF 1954

Dance and Dancers New Years Honours to: Martha Graham for having shown Europe that there is still a new direction for the dance; Janine Charrat and Bertrand Castelli for having convinced us in *Les Algues* that even a mad-house can have certain beauty; Richard Buckle for having, with the aid of painter Leonard Rosoman and a bunch of Edinburgh art students, brought life and excitement to the Diaghilev Exhibition in Edinburgh and London; the Grigorieffs, Karsavina and all in the Sadler's Wells Ballet who contributed to the triumphant revival of Fokine's *The Firebird*; John Taras for fulfilling his choreographic promise in *Piège de Lumière* for the de Cuevas Ballet; Harald Lander for successfully having made Bournonville live outside Denmark.

A rap over the knuckles to: Whoever was responsible for cancelling the season of Soviet Dancers at the Paris Opéra; the Covent Garden orchestra for having supplied some of the oddest noises in ballet; the direction of the Sadler's Wells Ballet for not producing a genuinely new creation since the summer of '53; every company (most are guilty) which changes an advertised programme without good reason; husbands, wives and lovers who intrigue on behalf of their artist attachments to the detriment of everyone else.

Mystery of the year: What has happened to the London Archives of the Dance?

Outstanding performances of the year: Fonteyn in *The Firebird*; Beriosova in *The Sleeping Beauty;* Babilée in *Le Loup;* Marjorie Tallchief in *Idylle;* Peter Van Dijk in almost anything; Tamara Karsavina paying homage to Diaghilev in the Royal Festival Hall; Alicia Markova in *Les Sylphides*, *Bolero* 1830 and *Casse-Noisette;* Yvette Chauviré and Michel Renault in most of the Paris Opéra repertoire in London; the dancers of Martha Graham's company; Toni Lander in *Napoli;* Toumanova in *La Esmeralda* which nobody could say was not outstanding.

Needing improvement: Kovach and Rabovsky in *Le Spectre de la Rose* and *Sheherazade;* Mary Munroe in *Giselle;* David Blair in *The Three-Cornered Hat.*

Casualties of the year: Ballet Comique; the Walter Gore Ballet; the Oliver Messel décors for the Sadler's Wells Ballet in Paris.

The worst ballet of the year: Lifar's *Enter deux Rondes*, given by the Paris Opéra in London.

We were glad you made the trip: The Paris Opéra Ballet; the Martha Graham Company; the Beryozhka Dance Company from Moscow; groups of Soviet artists; dancers of Grand Ballet du Marquis de Cuevas; Janine Charrat's Ballets de France.

We were sorry you did not make the trip: The Royal Danish Ballet; New York City Ballet; a full-size company from the USSR.

Most improved dancers of the year: Anya Linden of the Sadler's Wells Ballet; Patricia Miller and Pirmin Trecu of the Sadler's Wells Theatre Ballet; Beryl Goldwyn, Noreen Sopwith, Audrey Nicholls and Alexander Bennett of Ballet Rambert; Violette Verdy, Daphne Dale, Louis Godfrey and Russel Kerr of Festival Ballet.

Dancers in a new field: Gillian Lynn as a musical comedy star, Jeanne Artois as a model at Worth; John Hart (Sadler's Wells), John Chesworth (Ballet Rambert), Leon Ward (Festival Ballet) as dancing photographers.

Worthwhile experiments: Contemporary Dance Theatre at Toynbee Hall; Lunch-time ballet at Toynbee Hall and the Arts Theatre; Sadler's Wells Ballet for taking up Dance Notation; Oxford Ballet Club for a professional dance show.

To those credited and discredited and to our readers everywhere, the Editor and Staff send greetings for a happy Christmas and New Year.

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Season's Greetings to All

A typical ballet scene of Christmas past. The opening scene from the Drury Lane pantomime Friar Rush or Harlequin and King Gold *in* 1848. *Collection: John Hall*

STARS OF CHRISTMAS

PAST, PRESENT AND FUTURE

CHRISTMAS as far as ballet companies are concerned is an anxious time. All right of course for those companies with a permanent home such as the Sadler's Wells at Covent Garden, Sadler's Wells Theatre Ballet in their own theatre or Festival Ballet at the Royal Festival Hall. But for the company with no fixed abode it can be far from a season of goodwill.

For the two or three months which follow Christmas nearly every theatre in Great Britain, large enough to house a ballet company, is taken up with pantomime or some other form of suitable festive entertainment. Unless a ballet company is able to make plans a long time in advance, and this is almost impossible, Christmas means a period of enforced and unwelcome rest. With the enormous number of dancers that there are today, this can present a serious problem.

In the past when dancers were fewer and farther between it was probably the time when they were most certain of work. As long as pantomime has existed in the form that it is known in England, there has invariably been a ballet scene with the dancers all as fairies in and around a magic pool (as in the picture above), an enchanted cave, or a submarine palace.

Ballet has, however, every reason to be grateful to the Christmas season because it has given many a star his or her first chance. Names that immediately come to mind are Ninette de Valois, Alicia Markova and Anton Dolin. Since achieving stardom, the two latter have frequently embellished Christmas entertainments as they are still doing this year (see page 10).

A great star of Christmas during the first quarter of this century—Anna Pavlova. Here she is seen, most suitably, in Christmas. *A fragment of her performance in this ballet is preserved for posterity in the short film made by Douglas Fairbanks Senior which has enjoyed such a success during the past year.*

Occasionally in the past some great star such as Anna Pavlova would give a season with her company but as a general rule the average ballet repertoire was considered too serious for the time of year.

Since the last war things have changed. A new public has been brought over to ballet and the children of this public are as knowledgeable as their parents. Therefore they are just as likely to clamour to be taken to ballet as to any other form of entertainment provided. If they are this way inclined they are in luck this Christmas in that they can see all the great British stars of ballet in Central London in the same season. Markova dancing, and Dolin acting in *Where the Rainbow Ends* (see page 10); Margot Fonteyn at Covent Garden (pages 12 and 13); the return of Beryl Grey to the Sadler's Wells Ballet (pages 16 and 17); the up-and-coming stars of the Sadler's Wells Theatre Ballet such as Maryon Lane (page 10).

Or should it be the lighter form of entertainment that people want then there is much dancing in musical comedies and revues (pages 19 and 20).

Nobody can say that there are no stars shining at Christmas this year.

(*continued on page* 10).

ALICIA MARKOVA who is dancing in a ballet by John Taras in Where the Rainbow Ends *at Royal Festival Hall.*
Photo: Douglas Elston

Stars of Christmas Present

MICHAEL SOMES as Prince Ivan in the revival of Fokine's The Firebird *for the Sadler's Wells Ballet at Covent Garden.*
Photo: John Hart

MARYON LANE as the Urchin in Rodrigues' new ballet Café des Sports *for The Sadler's Wells Theatre Ballet at Sadler's Wells Theatre.*
Photo: Denis de Marney

ANTON DOLIN rehearsing the role of St. George which he will again play in Where the Rainbow Ends *at Festival Hall.*
Photo: Douglas Elston

Stars of Christmas Future?

WHO is to foretell the stars of Christmas future? Today's apparently safe bets can easily vanish overnight. We try, in these pages, to give you a pointer as to who may be your pin-up tomorrow. Often we are right and occasionally we back the wrong horse. Somebody who shows enormous promise in one role frequently gives an abominable performance in another.

The only way we can be sure if a person is on the right lines is if we can see that he or she has good schooling. A good school is the only path upon which a dancer can travel to attain any lasting success, and very many years on that path are needed. The "meteoric rise" we hear so much about does not really exist in the world of ballet.

Somewhere sweating their ways through the usual class routine are probably the great stars of tomorrow but only time will reveal who they are.

In the meantime here are two girls who may well be tomorrow's stars.

On the left is Susan Salomon (photographed by Yvonne) who has won the Mabel Ryan Medal, given by the Cecchetti Society, two years running. After this year's award was presented, Dame Ninette de Valois, the judge, said that Salomon should have a great future. She is a pupil of Nesta Brooking.

On the right is Myrleen Hedley (photographed by Turners) who was awarded this year's Leverhulme Scholarship by the Royal Academy of Dancing. Aged 13, she has already several honours and awards to her credit. She is now a student at the Elmhurst Ballet School.

CHRISTMAS BALLET QUIZ

1. What sort of animals will you find in the following ballets: (*a*) *La Boutique Fantasque*, (*b*) *The Sleeping Beauty*, (*c*) *Sylvia*, (*d*) *Adam Zero*, (*e*) *Carte Blanche*?

2. Three famous artists died in 1954, each of them designed for ballet. What were their names and the principal ballets they designed?

3. Who was the first Coppelia? Grisi, Cerrito, Lola Montez, Adeline Genée, Bozzacchi, Rosati, Danilova, Bedells?

4. Who is married to: Elaine Fifield, Jean Babilée, John Hart, Marie Rambert, Alfred Rodrigues?

5. In what countries have the Sadler's Wells Ballet danced in 1954?

6. Which four choreographers have mounted ballets to Stravinsky's *The Firebird*?

7. Which three choreographers have mounted ballets to Prokofiev's *Prodigal Son*?

8. Which two choreographers have mounted ballets to the Beecham-Handel *Gods go a-begging*?

9. Rudolf Laban has been responsible for a form of Dance Notation called Labanotation. A ballet was reproduced in Denmark using this system and so was a musical comedy in London. What were they?

10. What ballets have been inspired by the following painters: (*a*) Hogarth, (*b*) Degas, (*c*) Rowlandson, (*d*) Manet.

11. What ballets have been inspired by the works of the following writers: (*a*) Proust, (*b*) Lear, (*c*) Keats, (*d*) Fournier, (*e*) Dumas, (*f*) Auden, (*g*) Lewis Carrol?

12. The following ballets have been given, in England, by more than one company: (*a*) *Designs with Strings*, (*b*) *Constantia*, (*c*) *Gala Performance*, (*d*) *Lilac Garden* or *Jardin aux Lilas*—what are the companies?

13. What company first mounted Ashton's *Facade*?

14. The following ballets have used up an existing décor. From what ballets were they taken? (*a*) *Fête Galante*, (*b*) *Gods go a-begging* (Diaghilev version), (*c*) *Love Knots*.

15. Was music specially composed for the following ballets? If not what music by which composer was used? (*a*) Lifar's *Suite en Blanc*, (*b*) Balanchine's *Night Shadow*, (*c*) Lichine's *La Creation*, (*d*) Ashton's *Daphnis and Chloe*, (*e*) Cranko's *The Shadow*, (*f*) Howard's *Assembly Ball*.

16. What have Taras' *Piège de Lumiere* and Fokine's *L'Epreuve d'Amour* in common?

17. Did Les Ballets des Champs Elysées ever do *Les Sylphides*?

18. What ballets by the Danish choreographer Bournonville, have been mounted by companies other than the Royal Danish Ballet?

19. What have Petit's *Le Rendez-vous, Croqueuse de Diamants, Cine-Bijou* and Howard's *Fête Etrange* all got in common?

20. Have any other British choreographers besides Ashton mounted ballets on the *Cinderella* story?

21. How many ballets in major companies use the only symphony composed by Bizet. Their names, name of choreographer and company?

22. In what ballet is it traditional that a live goat appears?

As far as ballet is concerned the past year has been important in that it commemorated the 25th anniversary of Diaghilev's death. The following questions are connected with his achievement.

1. What was the first ballet he presented in Paris in 1909?

2. What famous classic went into the Diaghilev repertoire in 1910 but was dropped shortly after as being too old-fashioned?

3. After the disaster in 1921-22 of *The Sleeping Princess* was the ballet, or a part of it, given again by the Diaghilev company?

4. What ballet in the repertoire of his company did Diaghilev never see?

5. What opera was later given as a ballet by two different choreographers (their names and the name of the opera)?

6. Who was the only designer for Diaghilev also to do choreography (the designer and the ballet)?

7. Picasso designed *Cuadro Flamenco* were his designs ever intended for another ballet?

8. On what ballet did the curtain only go up half way?

9. Did the English pantomime ever inspire a work in the Diaghilev repertoire?

10. What was the last ballet to be mounted by the Diaghilev company?

11. Is the exhibition organised by Richard Buckle in Edinburgh and London the first major exhibition organised to commemorate Diaghilev?

12. Will any dancers of the Diaghilev company be appearing on the London stage this Christmas?

The answers to this quiz will be found on page 38.

A recent picture of Fonteyn looking at a portrait of herself displayed on the walls of an exhibition at the British Institute in Milan. The exhibition coincided with the visit of the Sadler's Wells Ballet to La Scala.

One Italian critic said of her that "in her gestures and perfect musicality of rhythm she possesses gifts which the ancients would have called divine."

Photo: Paul Popper

THE FONTEYN WAY
is typical of the British way

by PETER WILLIAMS

The twenty-one-year-old career of MARGOT FONTEYN (on Baron's colour cover, this month, with Michael Somes in the Aurora *pas de deux* in Granada, Spain) with the Sadler's Wells Ballet symbolises the way in which British people win through. Hard work, loyalty and lack of fuss have brought her to the position she now holds.

"THANK you so very much but I don't really deserve all this". A slender figure in a Beaton-designed ball dress stood alone on the stage of Covent Garden and seemed rather over-awed by the thunderous stamping and applause which greeted her return. It was last year when she had been suffering from an illness—Diphtheria—which could well have put paid to her career as a dancer. My memories of Fonteyn are punctuated by this sort of welcome home—returns from America, from Paris, from European tours and from occasional illness. But this particular return was perhaps the most nation-wide of them all because Fonteyn has become an international figure.

In England she has come to symbolise the emergence of this island as an artistic force from an unpromising start. In everything that Fonteyn does, whether on the stage or off, she is typically English. She can be glittering without ever being flashy, she can be lyrical without being soulful, she is always immaculate. But neither she nor the art she has come to represent have always been this way.

Twenty-one years ago Peggy Hookham applied for an audition at the Sadler's Wells Ballet School. She was accepted and soon was dancing a Snowflake in *Casse-Noisette* up at the Wells. I suppose I saw her at this time, but no warning bell rang as she cavorted in the *corps de ballet*, any more than it did when she later appeared as the young Master of Treginnis in de Valois's *The Haunted Ballroom*. I am still inclined to disbelieve people who declare that they knew at this time that Hookham-turned-Fonteyn showed potential ballerina quality. Markova had just left the company and there seemed to be a gaping void in the little group of struggling Britons striving for culture in Rosebery Avenue and Waterloo Road.

Fonteyn at this time was a rather podgy little girl and seemed a poor substitute for the ethereal Markova who had all the style acquired from the Russians. However if many of us felt that "ballet" meant "Russian ballet" there was a new audience growing up that could only afford Lylian Baylis's People's Theatres; to them Fonteyn represented something important. Obviously Ashton and Ninette de Valois felt the same way.

Ashton cast her as the Young Bride in his version of the Stravinsky-Tchaikovsky *Le Baiser de la Fée*. Fonteyn was very touching as the young girl left by her intended husband on their wedding morning. It was probably more her youth than any sort of mature artistry that made her so; but it was, nevertheless, an imposing start in a created role.

Far more important was her creation of the Woman in the Ball-dress in Ashton's *Apparitions*. As the intangible ideal of a poet's drugged dreams, Fonteyn came into her own as a dancer of great promise. Moreover, with its Beaton designs, the ballet had a quality hitherto unknown in British ballet—*chic*.

By this time she was being noticed by the Russo-contaminated members of the audience. I was impressed myself and took my mother to see *Apparitions*. Fired with youthful enthusiasm, I said "Isn't it exciting that we have a promising British ballerina?" Somehow one never thought of Markova as being British. Her reply was characteristic—she merely raised a single maternal eyebrow. Nor did she lower it until nearly ten years later when she saw a very different Fonteyn in *Giselle* at Covent Garden. Then she was wholehearted in her enthusiasm.

To the present-day audience, bubbling over with adoration, this may seem rather sceptical. But my mother was right; she had been brought up to the great tradition of Russian dancers in the Diaghilev ballet and she was not particularly impressed by local efforts.

The Wells on the defensive

Many of us who are so close to ballet are apt to forget in our enthusiasm for something new and promising that to the average audience it is also immature. People who love the theatre have the right to expect only the best. The defensive, sometimes truculent, attitude that the Wells of those days adopted to adverse criticism was mainly a protecting wing with which any hen will shield her chickens should anyone show signs of blaming them for not being fully-fledged. Old hen Wells had many battles to fight—against an inherent British disbelief that we could ever produce a ballet company, though mainly against that crowing Russian rooster.

In this atmosphere, the young Fonteyn matured. Frankly I think it has affected her artistic life. Today she still appears to have a horror of the press and I have myself heard her say that she does not like so and so because they "never have anything good to say about the company I represent". While wholely applauding this loyal attitude one cannot help wondering if it would have been better to come out and fight. This applies to the whole Sadler's Wells organisation.

Up until the war, Fonteyn took over many roles, the most notable creations being the Flower Seller in *Nocturne* and Julia in *A Wedding Bouquet*—both Ashton creations. In the classics, *Giselle* and *Swan Lake* (1937), *The Sleeping Beauty* (1939) she achieved distinction though she was still a long way from being anywhere in the line of eminent interpreters of these various roles. An insular public, still lacking knowledge enough to be able to put things into their right perspective, thought otherwise.

One of the reasons for Fonteyn reaching international status is because she is a very stern self-critic. She is not fooled for a second by rapturous applause and has even been known to write to the Covent Garden management after a not-her-best Odette-Odile and say "I am afraid it was a very grey swan".

In this respect she has been lucky in having the perfect ballet mother, affectionately known as the Black Queen. Mrs.. Hookham has never indulged in those public brawls which are the legendary pastime of ballerinas' mothers. Seldom missing a single one of her daughter's performances she has never been goaded into overpraise during the intervals—almost the reverse. Quietly and with dignity she has shaped her daughter's career.

War, the turning point

So in spite of the pinnacle upon which the pre-war British audience put Fonteyn, she herself was doubtless unimpressed. She knew that she was not ready and this knowledge urged her on to even harder work.

If the war had never occurred it is doubtful whether Sadler's Wells would have achieved international fame so quickly. But it did occur and, out of the horror and destruction, ballet reached a popularity hitherto unknown. It proved to be the balm for war-jangled nerves. Anybody who could gather a few dancers together formed a company which in the end proved a body-blow to the art of ballet from which it is only just recovering. The Wells toured the length and breadth of England, built up a huge new public and Fonteyn became a household word.

With their post-war entry into the higher realms of Covent Garden, the company became a national institution. Fonteyn danced the classics and showed a growing mastery though she had not yet acquired the breadth that would raise her above her surroundings and cause her to project to the furthest corner of the vasty spaces of Sadler's Wells' new home.

With Ashton's *Symphonic Variations*, a new Fonteyn started to emerge. Although in this work, the three girls danced more or less the same things, Fonteyn stood out. She had developed a lyrical purity of line and an immaculate finish together with an underlying emotion that has been the trade-mark of her work ever since. In Ashton she has found the

As Agathe in Roland Petit's Les Demoiselles de la Nuit, *the first role to be created for her out of England.*

choreographer who understands every facet of her nature and talent. She has been fortunate in her choreographer and also in her friendship with Constant Lambert who must have done much to develop her remarkable musical sensitivity.

Another person was, at this time, adding her contribution to Fonteyn's maturing process—Vera Volkova. The presence of this fine teacher in England came at a vital moment in the teething stages of our ballet development, though few people benefited more than Fonteyn. Volkova moulded her as a dancer and as a performer in the theatre. Hardly a Fonteyn performance passed without Volkova being there to criticise every single detail of the performance—little and big faults were invariably put right the next time. Today Fonteyn occasionally returns to Copenhagen, where Volkova has now settled, to have a refresher.

I am probably one of the few English people who saw the real birth of Fonteyn the ballerina with the *assoluta* finally and irrevocably attached to her. To Paris in the spring of '48 I had gone to see her as a guest artist during Roland Petit's initial season of his Ballets de Paris at the pretty Théâtre Marigny under the flowering chestnuts of the Champs-Elysées. For her, Petit created *Les Demoiselles de la Nuit* in which she played a cat-woman, Agathe. She has a great fondness for cats and this role suited her to perfection. Both from her dancing and characterisation this is one of the finest parts that she has yet had; it is only a pity that England has been denied seeing her in it.

But the final straw that broke the camel's back of prejudice came with some excerpts from *The Sleeping Beauty*. Unsuitably overloaded as it all was with *chic* French designing (jewels scattered the stage at every turn) and although the stage was small and the orchestra not very inspiring, Fonteyn emerged triumphant. I remember that almost with a few grateful tears dribbling from my unwilling ducts, I gave silent thanks that at last we had a British ballerina who could hold her own with any in the world.

Paris did more for Fonteyn, it gave her elegance. Some twelve years previously I had been horrified to see a rather drab figure waiting in the rain for a bus after a performance in Rosebery Avenue. That someone who a few minutes previously had appeared to be so sparkling upon the stage should be able to sink back so inconspicuously into that anonymous collection of humanity—a bus queue—rather tainted any admiration I had for British dancers. A ballerina, I felt, should appear so both on and off stage.

In 1948, Fonteyn first went to Dior and since that time she never failed to present an air of quiet distinction in her every off-stage appearance. It may seem a small point but I know it to be of vital importance in all walks of life. A slovenly attitude towards off-stage appearance is frequently reflected in a performance on stage.

Back from her Parisian interlude, Fonteyn gave a Princess Aurora in *Sleeping Beauty* such as she had never given before. She was now most truly Britain's first home-made *ballerina assoluta*. In the past six years, in spite of a few set-backs in health, she has continued to hold that position more firmly than ever. Three American tours have added to her international fame, these in addition to several European sorties until even hard-to-get Paris had finally to admit that she was well up in the line of the few great ballerinas in the history of the dance.

Although Fonteyn is mainly Russian-trained (Astafieva, Goncharov and Volkova) she remains essentially British. She is quiet where others might be flamboyant, she will never let a display of technical fireworks submerge the true content of any role. I can think of no contemporary ballerina more able to interpret the essence of any role she undertakes. Recently Nadezhda Nadezhdina (founder of the Beryozka Group of Soviet dancers) said that she found Fonteyn a wonderful actress; high praise indeed from one of the leading dance authorities in the USSR. But she was speaking no more than the truth. In range, Fonteyn is possibly the only successor to Karsavina and when the two of them got together on *The Firebird*, the result was something that I for one am happy that I have lived to see.

On looking back one realises how many fine interpretations, even in immaturity, Fonteyn has given, yet she still needs the really great contemporary role; she almost got it in *Tiresias* and *Daphnis and Chloe* but not quite. In the classics, she has made Aurora something of her own and even her Odette-Odile has turned into something very personal which owes little to her Russian predecessors.

Within the ballet—the side the public never sees—she has possibly made an equally great contribution She is a person whom the whole of the Sadler's Wells Ballet can look up to and adore. They can rely on her to do the right thing and guide them much in the same way that the British people look up to their Queen.

When Fonteyn says that she does not deserve all the adulation she gets, she is probably saying just what she feels because she is very honest. That we may all feel differently is quite another matter. Her honesty and her fidelity to her company and her art are typical of the British way of doing things. It is not always easy for others to understand but, they do—eventually.

Left. Her greatest classical role as Princess Aurora in the first act of Sleeping Beauty. *Photo: Richard Dormer*

Right. In her latest and, in the opinion of many, her finest role. In Fokine's The Firebird. *Photo: Houston Rogers*

The Wells through French eyes

by

MARIE-FRANCOISE CHRISTOUT

our special correspondent who saw the Paris season of the Sadler's Wells Ballet.

L: Frederick Ashton, Lycette Darsonval, Margot Fonteyn, Yvette Chauviré and Serge Lifar backstage at the Paris Opéra after Le Lac des Cygnes *on the final night of the Sadler's Wells Ballet's Paris season.*
Chauviré flew over specially from London, where she had been appearing, in order to see Fonteyn in this full-length ballet.
Photo: Lido

THE arrival in Paris of the Sadler's Wells Ballet has without doubt been one of the most interesting of recent events in the world of ballet. At the same time as the Paris Opéra Ballet was appearing at Covent Garden, the *Académie Nationale de Musique et de Danse*, founded by Louis XIV in 1669, was receiving a foreign state-supported ballet for the first time.

True, in the course of the last two centuries, foreign ballerinas have very often come to the Opéra in search of Parisian consecration of their careers—Anne Heinel, Fanny Cerrito, Carlotta Grisi . . . and, more recently, the Ballets Russes de Serge Diaghilev which created *L'Oiseau de Feu* on its stage, spring to mind—but none of these visits had the character and importance of an embassy, an exchange of two messages, of two original conceptions of the same art.

In fact, apart from the Russian influence which is to be found in both traditions, the performances which were given outlined the aesthetic trends of the respective countries and were manifestations of much broader scope than had resulted from the visits of private companies such as the Ballets de Paris and Festival Ballet.

During the fortnight's season, four different programmes were presented by the Sadler's Wells Ballet at the Palais Garnier, with cast changes, which enabled the Parisian public to appreciate the talent of the stars and the soloists and their male partners.

On Monday, September 27, the curtain rose on *The Sleeping Beauty*, by the Frenchman Marius Petipa, based on Charles Perrault's fairy tale, a ballet which was known in France only by extracts found in *Aurora's Wedding* and *Divertissement*.

The scrupulous fidelity with which the ballet has been revived in its entirety at Covent Garden gives the production an authenticity of which one is at once aware, and it was perhaps this aspect evocative of the 'nineties which rather repelled a public who had but recently applauded the modern setting in which Carzou has dressed *Giselle*.

Another reason why Paris did not give its wholehearted approval to this work was that the three acts and prologue undeniably contain dull passages: mime scenes in the manner of deaf-mutes and general evolutions of no great interest cut the wings of the fairy-tale and tire the imagination.

Happily, well-known bravura passages turn up every here and there, giving the historian the precious experience of placing them in their true context.

If Oliver Messel's sets and costumes were somewhat offensive to French taste, which is particularly susceptible in the realm of colour and form and too accustomed to Bérain, Boucher, Derain and Bérard (why incidentally those orange bows on Aurora's pink dress, and why those insipid tints?), the performance contained a whole packet full of surprises. Special praise is due to the lightness and sculptural beauty of Svetlana Beriosova (the Lilac Fairy), to Alexander Grant for his Russian dance, and to Frederick Ashton in extravagant travesty as the Fairy Carabosse.

But the great triumph of the evening was reserved for Margot Fonteyn, the freshness of whose acting and the grace of whose attitudes was accompanied by an imponderable lightness and an *équilibre* which is quite exceptional. The Rose Adagio is a breath-taking demonstration which for once, thanks to the technical assurance of the ballerina and her stage presence, acquired a psychological meaning which completely transformed a *variation* so often treated as a circus performance. She alone succeded in injecting some emotion into this majestic and deferential tribute to tradition.

The Ashton ballets

SKILLFULLY arranged by Frederick Ashton to some rather old-fashioned music by Meyerbeer, *Les Patineurs* is a pleasant divertissement. If not a work which can provoke controversy, it is nonetheless extremely useful in the repertory of an important company. In it Rowena Jackson distinguished herself by an astonishing sequence of *fouettés*, a great feat of execution, as did Michael Boulton with a brilliant *variation*.

The gaiety of *Les Patineurs* then gave place to petulance in *Mam'zelle Angot*, which combines the dynamic liveliness of Léonide Massine and the sure talent of André Derain. The anonymity of the *corps de ballet*, which is very suitable for *ensembles*, seems to give to this work, which is so little British in spirit, a certain monotony. But perhaps it was the absence of Nadia Nerina, who was ill, which was the cause of its lack of sparkle on the evening I saw it.

Contrasting with the infectious spirit of these two works was *Homage to the Queen*, a grand divertissement which enabled the Sadler's Wells Ballet to display its whole talent. Frederick Ashton here seizes happily upon that same inspiration which presided over Balanchine's *Palais de Cristal*, *Caracole*, and *Theme and Variations*.

From the strictly choreographic point of view it contains some passages which possess great interest: the *variations* of the Queens of the Water and the Air are more original than those of the Queens of the Earth and Fire. Violetta Elvin evokes the supple flow of Water wonderfully, Margot Fonteyn is the sister of the Zephys, and with her in a fine *adage* Michael Somes makes full use of his gifts as a partner. If the sets are rather insipid and the final pyramid a little simple, Malcolm Arnold's music is danceable and gives no impression of being composed to order.

Much more controversial was *Daphnis and Chloë*, and for three reasons. Why had that respect for tradition which seems so typically British not presided over this revival? Conceived by Maurice Ravel as an evocation of ancient Greece, the work in 1912 had been transcribed plastically with great accuracy by Michel Fokine and dressed in loose tunics and veils by Bakst. Such a unity of conception is dangerously forgotten by the present collaborators.

Frederick Ashton's choreography does not match that of his predecessor, and appears somewhat unmusical (as in Dorkon's Dance), and the introduction of pirate women takes the authenticity and force out of the seizure of Chloë. The appearance of the God Pan and the nymphs, and indeed the very inspiration of the work precludes any modern transposition, so that John Craxton's costumes seem quite out of place.

Lacking in expression, Michael Somes makes an athletic Daphnis who is very little in love with, and completely eclipsed by, an exquisite Chloë in Margot Fonteyn. Once again this ballerina plays with that sensitive spontaneity, that graceful, fragile timidity which the audience has the impression of coming upon unawares rather than of it being consciously offered.

Tiresias is a confused and long story which tries to be *avant-garde* and is superimposed on a somewhat tortuous score by Constant Lambert and rather static choreography by Frederick Ashton. Violetta Elvin joins skill and precision to her nobility of line.

Lac triumphs over all

WITHOUT a doubt the best programme was the last. Scrupulously produced, *Le Lac des Cygnes* has an interest which is as much dramatic as choreographic, possessing a romanticism not to be found in *The Sleeping Beauty*. Its poetic theme, the qualities of the score, and the illustrious memories which it evokes make it one of the masterpieces of classical ballet.

It is possible to forget the doubts one may have about the costumes in admiration for the extreme care with which the ballet has been revived by Sergueyev and enriched by Frederick Ashton with a *pas de six* and a Neapolitan dance truly worthy of Petipa.

The strict discipline which is ever present in the evolutions of the English *corps de ballet* is particularly brilliant in the second and fourth acts, in which those impeccable lines of ballerinas in white romantic tutus, their hands clasped together and legs flexed, seem to reveal the very secrets of a geometric and harmonious art. Mime being much less in evidence than in *The Sleeping Beauty*, and the greater importance given to expressive dancing rather than to bravura numbers, maintains the interest. The whole interpretation of the ballet is dominated by the moving presence of Margot Fonteyn, a worthy successor to Karsavina, Spessivtseva, and Ulanova.

A charm that thrills, a charm made up of tenderness and modesty, of a nostalgic gaiety, radiates from her when, as though instinctively, she designs her pure arabesque or unfolds her

(continued on Page 29)

The Beginnings of Buckle

by RICHARD BUCKLE

How did he start? These excerpts from Richard Buckle's *The Adventures of a Ballet Critic*, published by Cresset Press who have kindly given us permission to reprint them, show how the man who organised the Diaghilev Exhibition first became interested in the arts to which the exhibition pays tribute.

FROM childhood, if anything excited me I wanted to do something about it. If a view was beautiful, if a day was particularly well spent, if a woman was exceptionally magnificent in her dress, I wanted to record them with pen or pencil. The creative impulse was a kind of rapacity: a desperate snatching of something from the swirling waters of time.

I RECALL quite distinctly the time and place of the first aesthetic experience I had from a picture, the first I liked for some reason other than for what it represented. . . . I was at Horsham, at my private school, sitting in the back one of two rows in the little sixth form room, one seat away from the corner nearest the door. It must have been the summer of 1929. I was holding a rectangle of cardboard five and a half inches by four inches, a postcard in fact, which had arrived from my mother that morning. She had been to the great Dutch Exhibition at Burlington House and had sent me the reproduction I held in my hand of Vermeer's "View of Delft". . . . Something in the colour or composition, in the atmosphere or compact perfection of the landscape, excited me, awakening an unfamiliar sensation not unrelated to greed, but less easily explicable.

IN those years, in '30, '31 and '32, among the ecstatic beech-avenues of Savernake and on the warrior downs, naked but for their helmets and manes of trees, I began to mark the rhythmical procession of the seasons, to like looking at the world about me, and being in it. I had to do something—write, paint, fall in love, tell it to a friend—or burst.

Friends I had, though only one of these has survived as such to this day, Derek Hill* was the same age as me, though much more sophisticated. He knew all about Matisse and Tallulah Bankhead and Cecil Beaton and D. H. Lawrence; he went out to tea with Robert Byron, who lived nearby; he introduced me to the poems of Eliot and Betjeman; and, incidentally, he succeeded, where family and housemasters had failed, in teaching me "the facts of life", such as they are. . . . One Sunday evening I attended a lantern lecture in the theatre dressed as an exotic dowager and pretending to be an Egyptian aunt of Derek's by marriage; but my profile was proof against all disguise, with the result that I was recognised by a prefect, and we were both elaborately beaten.

Buckle sitting in the garden of Forbes House, Halkin Street, trying to visualise how the Diaghilev Exhibition will all look in a few weeks time. The whole house was more or less reconstructed inside and surrounded by coloured marquees outside.

Since the exhibition, sponsored by The Observer, *opened on November 3, an average of 2,000 people a day have passed through it. It will possibly remain open until after Christmas.*

Photo: Hans Wuld.

IT was in Liverpool Street Station, as I shall explain, that I first became aware of the existence of ballet. . . . Back from Marlborough, in December, 1933, and homeward bound, I paused at the main bookstall in Liverpool Street Station. The dust jacket of a new book caught my eye: the photograph of a young man in an unnatural effeminate position, clad only in tights and rags. How extraordinary! How languorous the pose of the head, how soft the look of his eyes, and how inexplicable the hands so loosely curling! What can he be? I had never seen a man in such an attitude before: there must be something shocking about it. But beautiful? Beautiful—yes, it is?—it is, *yes*, beautiful. I am sure though, that my mother would not approve. . . . The train shrieks—home, through the length of East Anglia to Overstrand. Yet there, on my mother's table by the fire is the strange book again in its alluring cover: *Nijinsky*, by his Wife.

HASKELL'S *Balletomania* and Adrian Stokes's two books on the de Basil company brought my enthusiasm up to date. I suddenly realised that I could see, here in England, with my own eyes, actual performances on the stage by these incredible creatures I had come almost to regard as legendary. So I went off alone to my first ballet, *Giselle* with Markova, at Sadler's Wells.

A FEW months later. . . . I met my first dancer. One day I met my friend Cyril Arapoff, the photographer, in the town (Oxford), and he told me that Anton Dolin was appearing in the revue *King Folly* at the New Theatre. Dolin—whom I had read about in Haskell's *Balletomania*—in Oxford, and at the theatre where I had been playing Rosencrantz only a few weeks before! Could I meet him? Yes, said Cyril; he would take me backstage after the first house.

I was thrilled by Dolin; and he was glad to have someone to talk to, for he is insatiable for company and fears nothing so much as being left alone. So talkative was he in fact, and so impressed was I, that his car, which should have dropped me at Iffley on the way back to London, had arrived, before I realised it, among the floodlit factories of Western Avenue. . . . It was now past midnight, and I had to be put up at Mount Royal, where my kidnapper was staying. In the morning he gave me five bob—for I had no money on me—to buy a ticket back. When I arrived at Iffley I found my grandfather had reported my absence to the police.

I WAS still no nearer deciding on a career. Having dallied until the very eve of war, I had a sudden idea and founded *Ballet*. What a pity that I had not spent the shilly-shallying years before in learning to dance—the best training for a critic—instead of buying glass and china shoes at the Caledonian Market! Yet who knows what part of his time is wasted?

And then he went on to do these things: Write *John Innocent at Oxford*, published 1939; start the magazine, *Ballet*, in the same year; served in the Brigade of Guards, 1939-45; re-started *Ballet* in 1946 until 1952; wrote a play, *Gossip Column*, produced at the Q Theatre in April, '53; *The Adventure of a Ballet Critic*, published by Cresset Press in October, '53; organised Diaghilev Exhibition in Edinburgh in August, in London, November, '54.

* *Derek Hill, oddly enough, was the person who suggested to Ian Hunter, Director of the Edinburgh Festival, that Buckle would be the right person to organise the Diaghilev Exhibition.*

A PAVLOVA BALLET FOR ANNIVERSARY

ON January 23, 1931, Anna Pavlova died. In order to mark the 25th Anniversary of her death (January 1956), three former members of the Pavlova Company—Joan van Wart, Kathleen Crofton and Sylvia Kirkwhite, got together to see what could be done to commemorate this occasion. After further discussions with Alicia Markova, Anton Dolin and Sol Hurok (who presented Pavlova in America, they decided to call upon a number of people to join them in forming a Working Committee. This committee now consists of Doris Barrie, Cyril W. Beaumont, Richard Buckle, A. H. Franks, Philip J. S. Richardson and Peter Williams. Later on, a Committee of Honour will be set up.

Many famous personalities have offered to support the project in various material ways and it is hoped that it will be possible to produce Pavlova's *Autumn Leaves* as faithfully as possible with Markova in the principal role.

There are other schemes under consideration and the committee are most anxious that all former members of the Pavlova Company will give their support and participate so that the commemoration shall be truly worthy of such a great artist. We appeal to our readers to bring this notice to the attention of anybody who was connected with the Pavlova Company and to write to the Pavlova Committee, c/o Dance and Dancers, 21a Lower Belgrave Street, Buckingham Palace Road, London, S.W.1.

FATE MADE HER A DANCER

After an absence of eighteen months, during which she had a baby, BERYL GREY returns to the Sadler's Wells Ballet during the Christmas season. In an interview with CLIVE A. BARNES, this popular ballerina answers some questions on her attitude towards her art.

THE scene is the drawing-room of Beryl Grey's flat in Mayfair. A journalist is balancing a buttered scone in one hand and a pen in the other. The ballerina is watching him warily over the tea-cups. Formalities over, he opens the discussion.

C. A. B. I take it that every time anyone interviews you he opens out with that good old standby, "Why did you become a dancer?" Well, someone flatteringly once called critics "guardians of traditions", so let me guard this one—why did you become a dancer Miss Grey?

B. G. The classic answer to that classic question is, of course, *Fate;* and in a sense there is some truth in it in my case. Certainly as a child at school everything seemed to point to a theatrical career.

C. A. B. And unlike the case of Mrs. Worthington's illustrious daughter no one implored your parents not to put you on the stage?

B. G. Possibly not—in any case I don't think it would have been any use. As a child I wanted to act, and I appeared in all the school plays. I took ballet as an extra subject and by the age of nine (you'd better not put this in, it sounds conceited) I had passed virtually all the R.A.D. examinations I could take. Then I won a scholarship to Sadler's Wells and that as it were, was that.

C. A. B. You've mentioned an interest in drama, it seems to me an aptitude for music is just as important to a young dancer. Were you interested in music as a child?

B. G. I agree wholeheartedly on the question of musicality. When I was small I adored playing the piano. I still do, and one of the happiest things about my recent enforced retirement while I was having my baby was the opportunity it gave me to polish up my piano playing. It is a bit difficult to put into words but music has always formed the centre of my dancing.

C. A. B. That's interesting. Of course, once in the Wells you shot up like a rocket, dancing your first full-length Odette-Odile on your fifteenth birthday, and attaining a position of eminence you have never lost. Would you say this sudden rise to fame affected your subsequent career in any way?

B. G. That is really hard to say. It's obviously difficult to be objective about oneself, but on the whole I would say no. I don't think it did, but I think it could have done. One of the reasons for my early rise was undoubtedly luck. People fell ill, there was no one else to take the roles, and I was a strong technician and a quick learner. I had to work hard, but fortunately this did not seem to affect me and I gained a lot of experience.

C. A. B. Yes, by the time you were 20 you must have had a range of experience that even mature ballerinas could envy.

B. G. Quite, but a gradual development from small to large solos, then on to ballerina roles, would have had distinct advantages.

C. A. B. You have always been one of the most popular of Sadler's Wells dancers. Has this affected your career? Let me put it in another way—can a dancer be *too* popular with the audience?

B. G. Perhaps so, it's an interesting question.

C. A. B. But the answer would vary very much according to the dancer?

B. G. I suppose so.

C. A. B. Now, what are the advantages or disadvantages of working in a large State company?

B. G. Oh dear! You know I really need notice of that one. However, let me start by saying that the advantages of working in a stable company easily outweigh any disadvantages there might be. For a young dancer particularly, the advantages of a stable company are invaluable. The economic factor of not having to wonder where the next job is coming from, the opportunity to concentrate on one's work year in, year out, the lack of the continual touring that so often leaves one physically and mentally exhausted—all these point to the advantages of working with a State company. The leading dancers in a State company have the advantage of not appearing every night of the week.

Not that I don't think that a mature dancer cannot benefit from excursions outside her own particular fold. I feel that guest appearances with all kinds of companies (all kinds of *good* companies, that is) can help the mature artist in developing her art.

C. A. B. Thank you. Here's a question I throw out, but naturally you don't have to answer if you'd rather not. Do you feel that marriage and motherhood has affected your dancing?

B. G. Well, that's really a question for the audience to decide when I return, isn't it? Still, I think I see what you are getting at. Does a ballet career give scope for a normal outside life?

C. A. B. Yes, something like that. I mean, although many ballerinas from the days of the Imperial Russian ballet onwards have enjoyed perfectly normal home lives, it occurs to me, talking to ballet clubs and the like, that there has arisen a myth that a dancer should be in some mystical way "dedicated" to the dance, and anything getting in the way of that dedication is something to be deplored.

B. G. Dedicated yes, but not immured. A dancer is first and foremost a human being, with ordinary impulses and emotions. You can't express on the stage what you haven't actually felt. A well-balanced personality is essential to any artist. Perhaps instead of well-balanced I mean complete.

C. A. B. Is this why, apart from physical reasons, a dancer rarely, if ever, reaches maturity before she is 30?

B. G. Probably, in any case I grant you that dancers are usually at their best after the 30 mark.

C. A. B. Have you a favourite role?

B. G. At last another one of the old familiar questions. Yes, hundreds! No, seriously,

Above right: Beryl Grey as Odette in Lac des Cygnes. *In this classical role she is at her best. She was the first Wells ballerina to dance it when it was revised and re-produced two years ago. In this role she will return next season.*

Photo: Angus McBean

Left: As the Black Queen in Ninette de Valois' Checkmate. *Grey finds this to be the most satisfying role that she has in a modern ballet. In fact she gave a most striking performance as the cruel Queen of the chessboard who went to every length to get the feeble frightened Red King. So powerful was she that it seems the greatest pity that more modern roles have not been created for her; she obviously has a remarkable feeling for, and understanding of, modern movement.*

Photo: Maurice Seymour

Grey as Death in Massine's Donald of the Burthens. *Although this ballet was only in the Wells repertoire a short time, it will always be remembered for Grey's performance in the only modern role created for her since the war.*

Photo: Baron

nearly every part has something to offer the dancer. I enjoy all the full-length classics, and *Les Sylphides* has also provided me with a favourite role. In modern ballet I think I find that of the Black Queen in *Checkmate* the most satisfying.

C. A. B. Have you read Bogdanov-Beresovsky's book on Ulanova? He suggests that Ulanova's approach to her roles comes by way of music. Any comments?

B. G. I have read the book. Yes, I think the music provides the basis for my own portrayal of a role.

C. A. B. You don't work out a definitely "literary" characterisation, if you see what I mean?

B. G. No, not really. Particularly in the classics I find the music suggests and, in a sense, governs the characterisation. Odette-Odile and Aurora are perfect examples of this; one has only to listen to Tchaikovsky to be inspired.

C. A. B. What are your views on the "interpretation" of a role?

B. G. The way particular dancers perform a certain role obviously varies, and this variation we can call an interpretation. The variation will be partly physical and partly emotional. I disagree with changing choreography, but different physiques and techniques will emphasise certain aspects of the choreography in a different way.

Furthermore if, for example, a dancer can give a perfectly good performance of *Swan Lake* but has difficulty with the 32 *fouettés*, it strikes me as entirely sensible to omit them. On the whole question of interpretation I can only offer the analogy of speech. We all speak the same words, but everyone's intonation of those words varies and is individual. So it is with dancing; we dance the same but we do not dance alike.

C. A. B. You have laid some stress on individuality. How does this connect up with teaching? Are all good teachers equally good for all dancers?

B. G. Heavens, no! A teacher who may be excellent for one dancer could easily prove lethal to another.

C. A. B. Tell me, do you learn from other sources besides teachers? Visiting companies, for example. I'm always seeing you and your husband at ballet performances.

B. G. Definitely. I personally have learnt a great deal from the differing styles of companies visiting England, not only from ballet companies either, but from all dance groups. Watching other dancers cannot fail to widen one's own outlook. This year I have found the visit of the magnificent Paris Opéra Ballet and the Martha Graham company particularly valuable. Graham is wonderful. Some say her dance style has limitations and, of course, they are right, but what dance style hasn't? Classical ballet certainly has.

C. A. B. What do you think are the possibilities for the future of ballet in Britain?

B. G. Anything *could* happen. Personally I feel hopeful, for two main reasons. Firstly, we have now built up a large and knowledgeable audience. This by itself is a safeguard for the future. Secondly, there is the nature of our dancers. They have a curious,—now, how can I describe it?—possibly a curious "tenacity" will convey what I mean. They get a thing and they stick to it, work at it, build for it. With audiences and dancers like that I think the future seems very bright in this country.

C. A. B. I see you're glancing at your watch, so one last question. Have you anything to declare? Any ambition, any hopes. . . .

B. G. Ambition! I should say so. I would more than anything like to have roles specially created for me. In my whole career, apart from Queen of Fire in *Homage*, I have only had one really exciting new role—Death in Massine's *Donald of the Burthens*. I want choreographers to design roles for me, for my physique and abilities. I don't want to be type-cast—comedy, tragedy, I wouldn't really care which. However, I have always had a hankering to create an important new romantic part—you know what I mean. Perhaps a modern *Sylphides*. Now you must excuse me, I have to fly I'm already late for my class.

Grey as Princess Aurora in the last act of the Tchaikovsky-Petipa Sleeping Beauty. *Photo: Houston Rogers*

What *you* think should be done about Junior

Here are a few of the many letters we have received in answer to Clive Barnes' article — *What's to be done about Junior*—on the Sadler's Wells Theatre Ballet in our November issue.

SIR—I most certainly feel that the Sadler's Wells Theatre Ballet should now be a self-dependent troop. I also deprecate the continuing flow of dancers to the Garden, I agree that in some cases this is desirable, Beriosova being a case in point, but so many who have made the move seem to have become just another of the *corps*.

While we understand under the Arts Council a certain amount of touring has to be done, it has been noticeable that after the company have returned from tours the houses are poor, but that towards the end of their short seasons they play to very good houses.

Also why when tours are arranged, do they always seem to coincide with the tours made by the company from the Garden, thus depriving the regular audiences of the chance of seeing either company.

I feel that it would be a help and inspiration for the company to have the privilege of dancing with Fonteyn, Grey or Elvin. Surely we could have three or four guest performances a year.

Your suggestion that the title be changed to VIC-WELLS BALLET, would I feel sure meet with the whole-hearted approval of all the regular followers.

While agreeing that an increase in wages for the company was perhaps needed, one can only deprecate the way in which this was handled. If the persons concerned with moving this had given the matter some thought and asked advice in the right quarters, all the very unpleasant publicity could have been avoided.

Please accept my congratulations in getting into print a great number of things which have needed saying for a long time.

F. H. Woodhall,
40 *Elmbourne Road,*
*S.W.*17.

SIR—How dare you write like that about the Sadler's Wells Theatre Ballet! May I inform you that The Sadler's Wells Theatre Ballet is *not* Junior to The Sadler's Wells Ballet but a totally different company. The reason that soloists from the S.W.T.B. are often transferred to the S.W.B. it that they are far more suited to the S.W.B. than to the S.W.T.B. The S.W.T.B. is just as necesssary as the S.W.B., if not more so.

Of course the S.W.T.B. is needed not only for the ballets which cannot be performed at Covent Garden but for the dancers which would not 'get across' to the Garden's public but are ideal at the Wells, and for the ballet public which cannot *afford* to regularly pay the large prices at the Garden but to whom the Wells prices are ideal.

An apology is needed to the S.W.T.B. I speak as one who knows the S.W.T.B. and the S.W.B. intimately.

Diane Ineson-Shuter,
105 *Cross-Gates Avenue,*
Cross-Gates, Leeds 15.

SIR—Thank you for your article "What's to be done with Junior." I agree wholeheartedly.

The original group became such an exciting company and was at one time more popular than the Covent Garden one, it was a crime to empty it of some of its finest dancers. There seems to have been a gradual dampening-down of the company's talents.

Some of our most promising dancers who are left at the Wells seem to have lost interest. They are perhaps feeling that because they are still in this company they are not good enough. It seems to me a sad case of neglect somewhere.

The company *is* capable. There is nothing fundamentally wrong with the company that a little encouragement from the right quarter will not ease. I think it is all a question of pride.

I do decidedly agree that a permanent artistic director is needed to give his wholehearted attention to the company's development, also a permanent choreographer. And the appointment of the best teacher possible for ballet mistress.

I would be loathe to part with this company and I feel sure that this goes for a great many of my fellow ballet-goers. Someone must take an interest in this company from inside. Give them a capable staff that are interested and will look after their welfare and the Wells tradition and I am sure things will work out all right.

Joan Bettin,
11 *Ashley Road,*
Thornton Heath, Surrey.

FAIRY-TALE MAGIC

CINDERELLA in Russia is closer to Perrault and less of a pantomime

by
EVAN SENIOR

who was recently in Russia reporting exclusively for *Dance and Dancers* on ballet.

STEPMOTHER replaces the "Ugly Sisters" for most of the comedy of Cinderella *as produced at the Bolshoi Theatre in Moscow. Here the Dancing Master is trying to add some grace to the awkward movements of his pupil, anxious to make a dash at the Prince's ball.*

WHEN you go to the Bolshoi Theatre in Moscow to see the Russian production of *Zoloushka*, the Prokofiev ballet known here as *Cinderella*, it is no use expecting to find what you see in the Sadler's Wells Ballet production at Covent Garden.

Only the music is the same, and even some of that is different, for at the Bolshoi the full score is used, including the long and elaborate Spanish and Arabian scenes of the last act which are completely omitted here.

And if you should see the name Peter Williams on the programme (*Piotr Vilyams* in Russian) as designer of the sets and costumes, any connection with the editor of DANCE AND DANCERS is completely non-existent!

Cinderella at the Bolshoi is the absolute quintessence of fairy-tale magic in content and staging, the kind of story that every child of any age, Russian or British, dreams about: and given a tale of this type, produced in dazzling settings and danced by Preobrajensky and the incomparable 20-years-old Marina Kondratieva to the choreography of Zacharov, you become a child no matter what your age.

But the Bolshoi's *Cinderella* differs from Covent Garden's in many ways, notably in details of the story and in the characters.

Not Pantomime

For a start, we must realise that our ballet was based not on Perrault's version of the story but on the more familiar pantomime adaptation which has long held sway here. Perrault's had a stepmother in it as well as the two stepsisters. Our version of the ballet omits the stepmother and, instead of the simple stepsisters of the original, gives us the "Ugly Sisters" of pantomime-dame tradition. Nowhere does the original describe the sisters as ugly, as Zacharov pointed out when I outlined the differences to him. "It is their characters which are ugly, not their faces," said Zacharov. "It is the business of ballet to bring this out in choreography, not to take the easy way out with fantastic make-up and comic gesture".

The nearest approach to our pantomime is in the work of the stepmother, a dominating but amusing figure in a red wig and with awkward movements, danced with something near genius by Dmitrash. The stepsisters appear as perfectly ordinary girls, but their dancing of the carefully planned choreography soon brings out the unpleasantness of their characters.

In the Russian production there is no formal invitation to the Prince's ball—that is regarded as having already taken place, its place in the story beautifully mimed—and the ballet opens with preparations for it: the arrival of the new clothes, the excitement of the stepmother and her daughters, the quarrelling and petty spite shown to the downtrodden Cinderella. The struggle over the new clothes takes place between the mother and daughters; and the comedy scene of the dancing lesson is, in this production, a matter for the stepmother, not the daughters.

From a story point of view most of the rest of the action of the first act including the entry of the disguised Fairy, follows the line of that seen here, but the departure is not nearly as elaborate as ours: there is no coach on the stage.

There is, as in our production, a Ballet of the Seasons, but much shorter, more convincing because not a single step of padding is used, and the scene is more integrated into the story.

Mirror "Reflection"

The second act opens in a splendidly theatrical fashion. The curtain does not rise on the full ballroom scene, but on only the front half of the stage—an ante-room to the main scene. Its backcloth is a wall consisting almost entirely of a rococo-framed "mirror" with a mass of courtiers in front performing a slow and stately minuet. This "mirror", however, is in reality a fine gauze; and behind it, looking like reflections of those in front, are courtiers performing the same steps in reverse. Even the great hanging chandeliers are "reflected".

Then the gauze rises to disclose the full ballroom, steps leading to the gardens further back where water jets play under coloured lighting, and strings of fairy lights hang from the trees. It is, indeed, a fairy palace, where Kondratieva's feather-light dancing seems to make nothing of crossing the Bolshoi's immense stage distance in two or three *grandes jetées*. And there is a splendid dance scene, on the lines of the *Sleeping Beauty* Rose Adagio, for Cinderella and three princes—Spanish, Arab and Chinese.

But the end of the act brings another production surprise, for Cinderella's midnight flight is staged with a full "panorama", as the whole setting moves off and the little white figure, spotlighted in the dark, flits through splendid corridors, down immense flights of steps and through stately halls and pillared porticos, with a second set of spotlights showing the Prince in desperate search for her.

The third act brings important additions. All Russian ballets seem to have some kind of divertissement which carries the action into different parts of the world, as a good excuse for colourful and exotic dancing.

This one opens in the Prince's library, where he is commanding his ministers to continue the search for the missing mysterious visitor. One by one the messengers come in announcing failure, as the Prince turns the huge globe and points to the places not yet searched.

Spain and Arabia

Impatiently he decides to look for himself, and in disguise, accompanied by his faithful jester, he sets off. Then comes the magnificently staged Spanish scene, a riot of flouncing skirts and dashing Spanish-style choreography. It is a long scene, built choreographically from the traditional *pas-de-deux* with *corps-de-ballet*, solos for male and female dancers interspersed with *corps-de-ballet*, and a magnificent finale. The Prince interrupts, the Andalusians resent his interest in the women, and he manages to escape after fighting a duel.

Then comes an equally elaborate Arabian scene, where still in search of his love the Prince forces his way into a harem. Here the dancing follows the usual Russian style of Oriental splendour on the *Scheherazade* pattern, with virile dancing from the attendant soldiers and smoothly sinuous movement from the women. Discovered, the Prince makes his escape with a spectacular rope-swing in the Douglas Fairbanks manner.

Only then does the Prince try nearer home, and then comes the affecting scene of the discovery, the fitting of the slipper, and a grand transformation to the gardens of the palace, where the fairy lights string the trees and the trellised arches, where the great fountains now shoot their jets to a full 60 feet.

Cinderella changes during an ensemble and for the finale emerges in the full glory of a ballet Princess, as the stage seems to fill even more with dancers and supers and the fountains jets rise even higher in a blaze of stage glory.

BALLROOM: Strung with lights and filled with fantastic characters in fancy-dress, the Ballroom Scene of Cinderella *is a setting of splendour and a display of magnificent dancing. This picture was taken by Evan Senior during a performance at the Bolshoi Theatre last June.*

IN BROADWAY'S FOOTSTEPS

by HARRY STONE

With so many American musicals repeating their Broadway success in London, the reproduction of the ballets and dance scenes had become a matter of importance. Often the dancing is vital to the success of the show but unlike in the old days when the recreation of routines was a comparatively simple matter, the work of the present generation of American choreographer is of the utmost complexity. With the difficulty of bringing the choreographer to London it has remained for some other person to achieve a faithful reproduction. With the production of *Can-Can* it looks as though in DEIDRE VIVIAN this person may have been found.

The girls in the dance which gives Can-Can *its name. From the production now at the London Coliseum.*
Photo: Rimis.

NEARLY all the programmes of imported American musicals have the credit line "Dances reproduced by. . . ." When the new style of dancing in musicals first appeared in *Oklahoma*! the choreographer, Agnes de Mille, had to come over herself to supervise the reproduction. But since then, the job has usually been assigned to one of the dancers in the Broadway original.

But it is significant that in *Can-Can*, the name on the programme is that of Deirdre Vivian, for she is the first British dancer to be entrusted with such a job. Essentially a dance show, *Can-Can* is a particularly heavy responsibility.

Deidre Vivian had to make a special visit to New York to learn the choreography. This was, to put it mildly, a formidable task, for there are about 160 different routines. There may be as many as 10 dancers, all with different steps, in a musical number—and there are 16 numbers. Obviously one of the necessary qualifications for this work was a good memory.

There is an authorised method of notation and in fact the dances in *Kiss Me Kate* were largely reconstructed in this way. But it usually takes from four to five years intensive study to master the system so, to say the least, it is not exactly a common attribute. But even if a choreographer were to use this sytem it is doubtful whether dancers would ever find time to learn it. So it would end up the same old way with the dancers being taught by practical demonstration.

The moving spirit on paper

Although notation succeeds in recording the steps accurately on paper, it is not really suitable for this particular type of dancing. Often gesture in musicals has a psychological reason and helps contribute to the central theme, for there is no time for padding. It is impossible to put this "moving spirit" down on paper.

Vivian's initiation into American musicals was as a cow-girl in *Oklahoma*!, when, for two years, she sat on a fence. Later she was ballet mistress for *Kiss Me Kate* and *Guys and Dolls*, and she was also assistant to choreographer Michael Kidd. This was a most practical apprenticeship. Choreographers are notorious for never being able to remember from one moment to the next what they have devised, so the poor assistant has to make a note of everything, and whenever a dancer queries a movement must be able to come up with the right answer at a moment's notice.

Through all this Vivian has evolved her own special system of notation which, to anyone else, looks like hieroglyphics. Then there is always the music, which acts as prompter—indeed, it is doubtful if even the dancers themselves could run through their routine without the music, just as it is doubtful if an average churchgoer could recite the Creed without chanting it.

Unbounded horizon needed

There is one necessary qualification for the job, by no means common among dancers but essential if all the parts are to be put together successfully. It is the type of mind in which the horizon is not bounded by an individual routine, making it possible to remain conscious of the whole while learning one person's movement. In fact, what it really amounts to is an ability to remain constantly aware of the over-all pattern.

The American choreographers now devise steps to suit the individual dancer's personality and style, and when the show is staged in London it is almost as important to choose dancers with the right personality and style as it is to find the right players. Actually, the personality is more important than the style, for the personality cannot be adjusted but the routines can. For instance, a *tour en l'air* might be the particular *forte* of an American dancer and would probably be repeated several times in his routine. But it might just happen that it is a particular weakness with his British counterparts. In which case the *tour en l'air* could well be replaced with, for example, a *jeté à la second* at which the Englishman may be more adept.

There was great difficulty in finding the right dancers in London for *Can-Can*, for apart from the usual problems of personality, both the leads and chorus must be exceptionally versatile for dances that range from acrobatics to classical ballet. Up to 800 girls and boys were auditioned before Gillian Lynne and 22 others were eventually chosen.

Complication of stage dimension

Another factor bound to call for minor adjustment is the difference in stage dimensions. Ingenuity is called for, in particular, when a dancer has to cross the stage. The steps must be arranged for more ground or less, all according to the circumstances to be covered in the same number of bars of music. For instance, a turn might have to be substituted for a *jeté* Usually any discrepancy is covered by enlarging or reducing the chorus. The alteration will not present many problems in choreography for it becomes mainly a matter of multiplication or division.

In the case of *Can-Can* Vivian has been fortunate. The Coliseum stage is larger than that of the Shubert, where the show has been playing on Broadway, and Michael Kidd's choreography seems to lend itself to expansion. The Apache Dance, when human bodies are sent hurtling through the air, depends on split second timing. In New York there were, inevitably, several casualties due to collisions. However, as there is so much more room at the Coliseum it does not seem as though Vivian will have too many cases of concussion on her conscience.

To all appearances reproducing dances is, as the minute type in the programme implies, a highly competent but under-rated job. But, maybe the reason why *Oklahoma*! and *Annie Get Your Gun* seem so fresh in retrospect is because the choreographers came over in person to supervise the dancing. The dancers charged with the reproduction of later Broadway importations had always appeared in the originals, and, though they knew the routines backwards, had perhaps become stale through constant repetition. Deirdre Vivian has approached her task completely fresh, and has striven to infuse that extra vitality and clarity of approach. Perhaps this is part of that elusive quality which can either give a show a new lease of life in London or let it appear to have expired in mid-Atlantic.

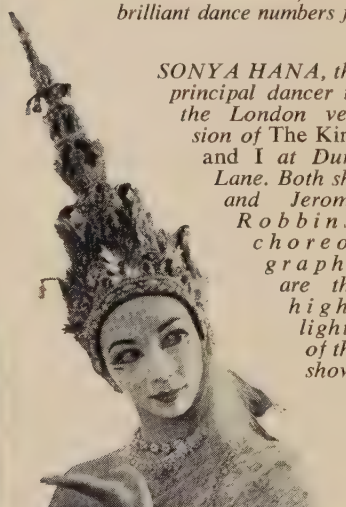
Gillian Lynne as Eve in Michael Kidd's witty Garden of Eden *ballet from* Can-Can, *Henry Haythorne is seen on the right as a bashful Penguin.*
Photo: Rimis.

On pages 20 and 21 will be found pictures of other musicals in London and New York.

PADDY STONE in his own solo Paddy's Nightmare *which is one of the most striking of the many dance numbers from the popular revue,* Joyce Grenfell Requests the Pleasure *at the St. Martin's Theatre. The team of Beryl Kaye, Stone and Davies dance between the sketches of Joyce Grenfell. Photo: Angus McBean*

Below: MOYRA FRASER as A Friend of the Producer in the revue, Airs on a Shoestring *which is now in its second year at the Royal Court Theatre. Moyra Fraser, is an ex-soloist of the Wells Ballet. Photo: Houston Rogers*

IRVING DAVIES, BERYL KAYE and PADDY STONE in another o brilliant dance numbers from Joyce Grenfell Requests the Pleasure.
Photos: Angus M



SONYA HANA, the principal dancer in the London version of The King and I *at Dury Lane. Both she and Jerome Robbins' choreography are the highlights of the show.*

MUSIC

LONDON

WITH pantomimes going on ice and only it falls to the musical comedy and revu Christmas entertainment. An interesting poin shows are dancers who seem able to turn their h success. Several of the dancing stars of this yea Wells Ballet at one time or another or failing t All of which goes to prove that a ballet train mainly because movement and breath-control theatre training.

In New York, the generally accepted form has never been popular so it has always reste holiday amusement. Here again it is notice becoming the stars of the shows.

AROL HANEY, the new dancing star who has scored such a success in The Pyjama Game, *e musical which the Queen Mother saw in New York. The choreography is by Jerome Robbins no is also co-director with George Abbott.*

BOB SCHEERER and ANN WAKEFIELD in "Won't you Charleston with me?" from the New York production of The Boy Friend *at the Royale Theatre. Sandy Wilson's satire on a 'twenties musical comedy which is still packing them in at Wyndhams Theatre in London has achieved even greater success in America where it looks as though it is set for a run of possibly several years. After quite a lot of understandable temperament on the part of the author and producer during the New York rehearsal period, the opening was a smash hit from the moment the curtain rose.*

Below: Another scene from the New York production of The Boy Friend. *The company are seen in "Doing the Riviera". This is one of the evocative 'twenties routines which have been reconstructed in such a masterly fashion by John Heawood who was also responsible for the choreography in London.*
There is more about the American production of The Boy Friend *from our New York correspondent, Arthur Todd, on page 37 of this issue.*

Photos: Eileen Darby

NEW YORK

s in central London, ne main bulk of light of the stars of these nd singing with equal been with the Sadler's other ballet company. lead to other things; rtant sides to general

ristmas entertainment ls to provide the best cers are increasingly

t: APRIL OLRICH ft), DESMOND ALTER-ELLIS ntre) and FENELLA ELDING in a puppet let, "World on a ing" from the new rier Lister revue, the Piper which will n in London before ristmas. Alfred Rodues, of the Sadler's lls Ballet, is responsfor the choreophy.

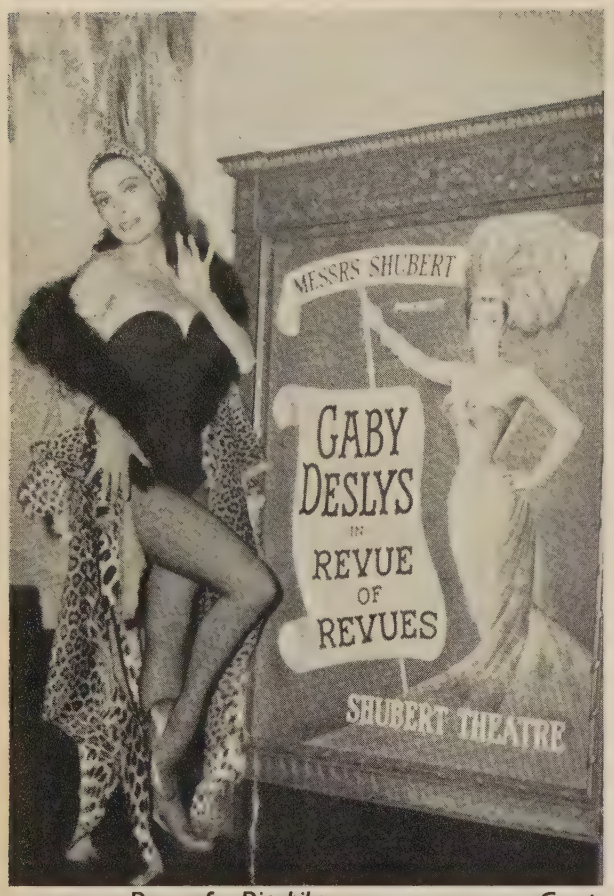
ril Olrich is the ject of this month's ncers in Musicals *ture on page 25 of issue.*

oto: Houston Rogers

Above: VERA ZORINA in the revival of On Your Toes *at the St. James Theatre in New York. Originally known as Brigitta she was brought to London by Anton Dolin to play in* Ballerina. *As Zorina she became a soloist with Ballet Russe de Monte Carlo and later a star of films and stage musicals. She played in the original London production of* On Your Toes *though until now Broadway has not seen her in this role. Balanchine has revised his choreography for this Rogers and Hart musical.*

Photo: Talbot

curtain up!



There is no knowing what Tamara Toumanova will do next. Here she is in the new MGM film Deep in my Heart *playing, of all people, the once fabulous Parisian star—Gaby Deslys. Toumanova not only dances to Eugene Loring choreography but she sings "Good-bye, Boys."*

Frankly we never knew she could do it but as she can she might be of great assistance to Festival Ballet, with whom she is now touring across America—they need someone to sing in Snowflakes from The Nutcracker *and also in* Prince Igor. *We offer Sol Hurok this publicity stunt with our compliments.*

The film in question is the story of that fine operetta composer — Sigmund Romberg. Photo: MGM

Drama for Diaghilev

THE gala private view of the Diaghilev Exhibition on Nobember 3 at Forbes House was highly dramatic. Not all the drama was possibly as Richard Buckle, the exhibition's organiser, had intended because who should know that two of the guests would resort to fisticuffs.

The director of the Tate Gallery, Sir John Rothenstein, punched art critic and collector, Douglas Cooper. The latter was reported to have made remarks about the former. Whether honour was satisfied we do not know but Buckle and *The Observer* (who promoted the exhibition) must have been. The incident brought them several thousand pounds worth of publicity.

Even the opening of this beautiful exhibition was dramatic. Down the wide divided staircase came Buckle to announce the Countess of Harewood who made the opening speech. She was followed by Tamara Karsavina whose every appearance is dramatic. After her talk about Diaghilev she mentioned that, when a few weeks previously she had come to look over the exhibition in its embryonic stage, she had been so happy to find chaos—it reminded her of the preliminaries to the first Diaghilev season at the Chatelet Theatre in Paris in 1909. The three characters delivering their orations took on the quality of a Greek drama.

When Karsavina finished the guests surged up the staircase, disguised as Sleeping Beauty's Palace, to view the exhibtion as a whole. Amongst the several hundred guests could be seen Ingrid Bergman, Dame Edith Evans, Mr. and Mrs. Michael Redgrave, Dorothy Tutin and of course inumerable ballet celebrities—Lydia Sokolova, Idzikovsky, Beryl Grey, Dame Adeline Genée are a few that come to mind.

Into the small hours of the morning, the guests were swilling champagne and discussing the beauties of this unique collection which everyone should see before it closes in the middle of December.

Great names perpetuate Cecchetti

THREE of the most famous names in ballet in England are taking an interest in the Cecchetti Society which preserves the methods of the most famous teacher of this century—Enrico Cecchetti. Madame Karsavina will give a class to Cecchetti scholars during the present term, Madame Rambert will judge the choreographic competition for children and students on December 18 and Dame Ninette de Valois will again judge the Mabel Ryan award on February 26 of next year.

We apologise

LAST month we reported that Beryl Grey had presented a bouquet, intended for Yvette Chauviré, to the wrong person. This report of the arrival of the Paris Opéra in London, as given in the newspapers, was not true. Grey did actually have her picture taken, holding the said bouquet, with the singer Janine Micheau. This was before Chauviré arrived. But there was no question of the British ballerina not recognising the French one; they are old friends.

Last month we also attributed a picture of Audrey Nicholls to photographer Denis de Marney. The picture was actually taken by John Chesworth a dancer in Ballet Rambert and yet another dancer-photographer.

Personal attention—A. Bournonville

A SHORT time ago the Royal Theatre in Copenhagen received a letter from an important man in a well-known American city (both for obvious reasons shall remain nameless), with a generous offer to tour the company in America. The company was to fix its own time and suggest possible salaries.

The letter was addressed however to "Ballet-master August Bournonville Esq.", with the wish that he personally would conduct the tour.

The theatre felt it would be a little tactless to point out that Bournonville died in 1879; so the director, Henning Brondsted, politely answered that the company would not be able to tour the States for some years.

The Danes are still wondering if the American is furious that, having written to Mr. Bournonville, he should have been answered by a certain Mr. Brondsted.

Pub with Arts Council backing?

THE Annual Report of the Arts Council for the year 1953-54 immediately suggests a dry statement of accounts. In fact the report is a useful summary of the year's achievement and a striking defence of the system of public subsidies. It should be read by all who have the cause of art at heart and particularly the cause of ballet. For understanding of the realities of the present situation and ability to defend the Arts Council from stupid and ill-informed criticism the document is invaluable.

It shows that without the subsidy nearly all the national institutions of music and drama (including Covent Garden and Sadler's Wells) would have to close down. Yet the amount of the subsidy is paltry compared with that spent on the arts, for instance, by the single German city of Hamburg.

Publication of this report reminds me of an American friend I took to the Nag's Head after a Covent Garden performance. The famous pub opposite the stage door of the Opera House

It's bound to happen—

that the live Miller will get tossed in the blanket at the end of Massine's Le Tricorne *instead of the dummy of the Corregidor.*

Drawn by Peter Revitt

was, as usual, full of dancers and musicians who regard it as their local. Looking around the American reflected for a moment and then drawled, "My! this must be the only bar in the country with an Arts Council subsidy".

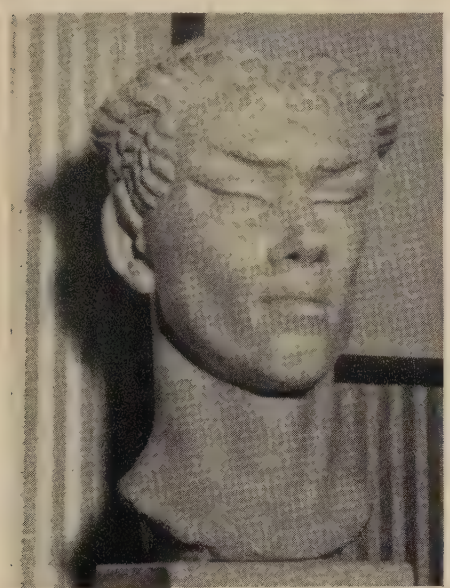
Let-down from stand-by

WHEN historians of the theatre want detailed information they find a fruitful source in the columns of old numbers of *The Times*.

It is all the more important therefore, that inaccuracies should be avoided.

How astonishing to find the anonymous reviewer sent by *The Times* to the opening programme of the Paris Opéra Ballet at Covent Garden commenting that "only Balanchine's ballet to Bizet's *Symphony in C* was familiar". The more so, since *Suite en Blanc* was credited on the programme with the alternative title, *Noir et Blanc*, under which it was given many times at the Opera House by the de Cuevas company.

But did *The Times* critic really fail to recognise this old favourite? Perhaps so, since he surprisingly described it as a "rough equivalent" of Ashton's *Symphonic Variations*. It would be indeed interesting to know just what similarities he found between the two ballets, which are about as much alike as chalk and cheese.



Would you believe it. Lydia Sokolova was near Charing Cross Road recently and saw a plaster head in a window marked, "Straight from the Temple of Mithras, 10/–." Recognising it she went in and bought it. Now it is proudly shown at the Diaghilev Exhibition. It is Nijinsky in L'Apres-Midi d'un Faune *modelled by Lady Troubridge from life in* 1912. *A marble copy is at La Scala, Milan.*
Photo: Evan Senior

Havana, here they come

HAVANA, Cuba, is an enterprising city. In the past few years it has invited Mary Skeaping and George Goncharov as guest teachers. Now that first modern English ballerina, Phyllis Bedells, has been invited by the Academie de Ballet Alicia Alonso as guest teacher. Miss Bedells will be away until the middle of June next year and during her absence various guest teachers will take classes at her school.

First of these is Felicity Gray of television's *Ballet for Beginners* fame. Miss Gray knows Phyllis Bedell's methods well because she studied under her for five years, during which time she passed all the R.A.D. exams and won the Adeline Genée Gold Medal and the Pavlova Casket for choreography.

That male dancer in white tights is surely a new face in ballet? Well, hardly a new face but most certainly never before seen in ballet. It is actor Michael Wilding who plays opposite Leslie Caron (also in the picture) in the new MGM film The Glass Slipper. *With them is Roland Petit who has done the choreography for the film which also uses members of his Ballets de Paris.*

Caron is making another picture, Daddy Long Legs, *with Fred Astaire. Petit who has temporarily disbanded Ballets de Paris is rumoured to be going to make a musical play with Renée Jeanmaire.*
Photo: MGM

A single ballet made history

E. McKNIGHT KAUFFER, whose death in New York has recently been announced, achieved considerable fame in England as a designer for ballet entirely on the strength of one work. He was already famous as a poster designer when he decorated Ninette de Valois' *Checkmate* for Sadler's Wells. The bold simple qualities of a poster proved ideal for this particular work. When the ballet was revived at Covent Garden after the war, he revised the decor to fit in with de Valois' insistence on a more stylised, less human interpretation of the leading roles.

Confusion at the stake

IT must have been a shock for those not in the know when the curtain went up at the Stoll Theatre on the first night of Ingrid Bergman's appearance in *Joan of Arc at the Stake*. The first few minutes of the Ballet Rambert *Giselle* were drowned in the rustle of the confused audience searching through programmes to see whether they were in the right theatre.

Their confusion was not unwarranted, because the fact that the first act of Madame Rambert's *Giselle* would precede the Honneger-Claudel dramatic oratorio received very little publicity. This seemed a little unfair because Rambert's production of the famous romantic classic is not without honour in our land.

Now the Greeks have a British word

REMEMBER Robert Lunnon, the former member of the Sadler's Wells Theatre Ballet who partnered Beriosova in the Snowflakes scene in Ashton's version of *Casse Noisette*? Some time ago, finding that his unusual height restricted his opportunities as a dancer, he went to Turkey to teach in the school founded there by Dame Ninette de Valois.

Recently he was in Athens, where he hopes soon to restart a school of his own. The influence of the Wells spreads further and further. It will be curious if we find in the years to come that Turks and Greeks, amongst others, are dancing in what we already recognise as a distinctly English style or what the Parisians rather disparagingly now call "l'école anglaise".

Addition to Cuevas menagerie

THE repertoire of the Grand Ballet du Marquis de Cuevas somewhat resembles a menagerie. There are horses, butterflies, birds of all kinds and even lions. Now it seems possible that there may be a new addition—two leopards. These will be supplied by Leon Grieg if his ballet materialises, in which case he would be the first English member of the company to choreograph a new work.

Painter Leonard Rosoman, who was responsible for designing the Diaghilev Exhibition at Forbes House, Halkin Street, is seen taking Madame Rambert around the Benois designs at the exhibition.
Photo: Evan Senior

STEPS OF THE DANCE 15

THIS new section of our *Steps of the Dance* series brings our reader from the barre, where we started, to the centre of the classroom.

In March, 1953 we started this series intended to show the whole process of classical ballet training from the basic positions to the time when a dancer is fully-trained for the theatre. In each article the authors have fully explained the steps and their uses and each has been accompanied by explanatory diagrams and suggested enchaînements so that the reader can practice at home.

by

BARBARA VERNON and JOHN GREGORY

Senior children doing centre work in class at the School of Russian Ballet. Photo: Edith Tudor Hart.

INTRODUCTION TO CENTRE-WORK

"Dancing is possessed of all the advantages of a beautiful language, yet it is not sufficient to know the alphabet alone."

Jean George Noverre.

AFTER the body has been prepared at the *barre* we come into the centre for the major part of the class. The centre-work follows a pattern similar to that of the *barre*-exercises; in actual fact those movements, which have been performed in the stationary position, are now developed into dance unsupported and unrestricted. The *enchaînements* follow in a definite order, although in every class they are created anew.

Each dance movement, whatever its special implication or purpose, flows in a continuous stream. Dance is never completely static; a pose that is held must still radiate with life: it must breathe. Every step or gesture is transitional, a part of the action interpreting thought, word or music. Therefore in dance while it exists the feeling flows on through and beyond the movement itself. The "dance-flow" is shaped and turned with rhythmic and plastic nuance and the dynamics that build technical supremacy.

In this conception of dance the straight back shall be the strong stem from which all else will grow in harmony and proportion. The legs shall be worked out to the uttermost; but not only the legs, the torso shall be rendered supple and strong, and the arms trained to work in graceful co-ordination. The head, face, and eyes shall also be trained to lend themselves and contribute a finishing eloquence.

Strength will be acquired systematically; it is built up day by day, week by week over a period of years. Strength in itself is a great asset, but it has to be adapted to the technical needs of the dancer. Dancing requires more skill than strength. Knowledge and strength applied to concentrated effort will produce a dancer. It is preferable that the finished dancer shall not make an exhibition of his strength as such, but that he shall use his physical power with economy to give light and shade to his work.

There should be no strain in dancing, or in learning to dance. Many eager students have the inclination to force. This is an entirely wrong approach which may bring many faults and also prove injurious.

To avoid a habit of straining the student should not attempt feats beyond his physical resources. Force should be used with care. The body, which has been used to living and moving according to natural habits, must be persuaded gradually to acquire the medium of a dance technique.

It is advisable for the student to work always with the aid of a teacher. Without guidance he may spoil his physique. Unknowingly he is likely to strain or twist or displace himself, and instead of growing straight and clean he will develop bad habits and distortions.

There is a fundamental and scientific truth in the execution of a step or the holding of a pose, whether it be an *arabesque*, an *attitude* or a *pirouette*. This feeling of rightness can only be acquired and retained after long study and practice. Throughout his training, therefore, and during all his dancing life, the student must be continually corrected and assisted in finding correct placing. If wrong positions and false habits are allowed to take root the consequences will be detrimental both technically and aesthetically.

Care should be taken that steps are executed at the correct *tempi*. There lies a danger in performing steps too slowly, thereby causing over-strain to the limbs concerned. There is a further danger in giving too large a quantity of one particular step. Such unbalanced practices, which are apt to cause abnormal development and muscular excrescences, are outside the scientific method I propose to outline.

ADAGE

THE *Adage* covers all the basic classical positions; its slow controlled movements are the *andante* or *largo* of the dance. This section of the class cultivates control of the high extensions of the legs, and contrives the blending and synchronisation of the arms and body, thus forging the aesthetic refinements of line and *épaulement*, and developing with simultaneous growth balance, poise, and style.

The *adage* is the beginning of choreography. The teacher composes a fragment of dance, and the pupils interpret it. The passage of dance is not just an exercise to be performed mechanically: its purpose embraces far more than purely physical factors. It should be used to bring about an awareness and a grasp of the qualities of movement, and the technique of using those qualities for the portrayal of emotions and sentiments.

We do not learn a language for the sake of reading meaningless words or listening to flat sounds; but for what those words may say to us, what they mean. We use them as a medium of conveying thoughts and intentions to one another; for the exchange of human feelings. It is the same with the symbols of the dance: we acquire them and use them as a means of expressing ourselves.

The unfolding of a leg in a *developpé* as it stretches to the tip of the toe must be felt from the mind and heart right through the body. Though the body discloses no reflex action, yet it must show a consciousness of an acknowledgement of and a participation in what is happening.

Every gesture must be made with studied care, with a striving for correct shape and placing; and at the same time must be invested with a generous opening out, a spiritual giving forth. This ideal should never be lost sight of.

The teacher should always encourage a full interpretation and colouring of the *adage*, introducing whenever possible a feeling of mood or a definite stylistic expression, in this way linking the technical with the histrionic—linking the classroom with the stage.

The full *Adage* comprises three studies (in the Junior Class this will be abbreviated to one study), each study being repeated twice to the right and to the left. Each set commences with a full *plié* and rise on to *demie-pointe*. The first set starts from second position, the second set from first position, and the third set from fifth position. Sometimes *plié* in fourth position is introduced.

The slow movement of the *plié* gives a relaxation as well as an overall stretch and tension to the legs, and prepares the muscles and ligaments for the difficult transitions of high *developpés* and *pirouettes* that for smoothness of execution require skilful adjustment and control. This preparatory *plié* gives a feeling of grip and confidence, and has a steadying effect upon the whole body. I have proved by experiment that dancers performing the *adage* without a preparatory *plié* have much more difficulty in controlling their limbs and in balancing; and in consequence of the effort and struggle that ensues the physical strain is considerably increased and many of the benefits of *adage* are thereby lost.

The composition of *adage* permits of infinite variations: the *developpés* may be executed in all directions, and tied in a variety of ways by smaller linking steps. It is customary to include one, sometimes two, simple *pirouettes* in the first study, and to introduce some *grandes pirouettes* in the second and third studies.

A *developpé* is usually executed to four slow counts. The ideal length of an *adage enchaînement* is 16 bars of 4/4 time. The *enchaînement* finishes with a pose or gesture characteristic of the classical or neo-classic style. In the advanced class the *adage* is performed on the *demie-pointe*.

New readers are advised to consult the issues of DANCE AND DANCERS from March, 1953 to April, 1954 where they will find everything that leads up to the present article and those that are to follow.

The next instalment in our January issue will include examples of enchaînements, with descriptions, and illustrations by Eilean Pearcey.

A new *full-length ballet?*

by RICHARD ARNELL

A famous British composer who has been responsible for several ballets—his *Harlequin in April* just returned to the Sadler's Wells Theatre Ballet's repertoire, his *Punch and the Child* shortly to have several television performances—asks a number of questions about the possibility of full-length ballets under present conditions.

WHEREVER the trials and tribulations of ballet are discussed, sooner or later the whys and wherefores of this question arise. Ever since I became involved with the lyric theatre in 1947 I have been wondering about it, particularly from my own—the composer's—point of view.

Leaving aside the high costs of present-day production, why is it that most of the great ballets of the 19th century are full length, while nowadays only revivals are longer than two acts? Today, can we produce a truly contemporary work, satisfying artistically and which will also support itself at the box-office? Do we have the dancers, choreographers, musicians, artists—the whole "machine" of ballet—on a large enough scale?

Obviously we have, but we still lack something—confidence perhaps, to create the big works. Perhaps by analysing the ballets of the past, we can think more clearly about the difficulties and estimate better the possibilities for the future.

In nearly every previous case the music has been of the very first order, of a kind that can stand on its own feet. It may sometimes have been banal but it has always been brilliant, poetic and evocative in a way that only a really good composer could make it. Tchaikovsky's ballet scores were models of perfect fitness for ballet combined with a musical vivacity which never grows stale.

Here, I think, we have found our first difficulty. Do we have the composers who can approach this high standard? Our composers are often specialists, supremely good in their chosen technique. But in the ballet, where sudden changes of mood require equally abrupt changes of style, they appear to be too rigid and stiff to effect this smoothly.

A film composer can be relied upon for a chameleon-like quality, but he nearly always lacks true inspiration and his music dies after a few performances. He does not have the gift of musical "concentration", whereby the inspired composer can keep a sense of design and form in the midst of the myriad *pas-de-deux*, ensembles, descriptive pieces and the like which make up the genuine ballet score.

The choreographer has the most difficult task of all. His invention must be very great to be able to sustain interest for a whole evening; and yet, like the composer's task, his must be to avoid a hotch-potch impression lacking in a deeper design. He must choose a theme for his ballet with which he is psycologically sympathetic, and which also gives him the utmost scope and variety. One feels that this was true for Petipa in *The Sleeping Beauty* and *Swan Lake*.

How few main characters there are in the old ballets! A Prince and a Princess are both true and noble to an Ideal, which is thwarted by an Evil One, by magic, or sometimes by parental authority. There is a happy ending and considerable merriment among the peasantry. Sometimes people die, but one is sure the good ones are united Elsewhere. This simple formula, like many a popular myth, is evidently still very strong, and although one may smile at its naivety one must find an alternative with which to replace it.

Surrounding the plot are the innumerable set-pieces for the *corps-de-ballet* and the sometimes quite extraneous solo dances. These are accepted by audiences as being perfectly natural and *à propos*. Would they do so in a new work? Can a long ballet exist without them?

One modern solution has been to re-deploy the Fairy Story. Magic provides producers with a quick answer to impossible situations. Puffs of smoke and green light and plenty of theatrical gauze, the *corps-de-ballet* masquerading as Seasons, Spirits or Furies, and all rounded off by brilliantly bespangled costumes for the principals. It may be excellent theatre, but surely the devices are shop-worn?

It is easier to ask questions than to answer them, but I will conclude with some of my own suggestions for a three-act ballet.

The Book: it should contain a simple, original idea, of which people would say "Why didn't someone think of using that before?" Preferably a contemporary setting to help avoid 19th-century clichés in the behaviour of the two or three principal characters. The divertissements should help the plot and should not be external to it.

The Creators: the choreography, music and décor should of course be the best available. If there be two who can claim genius among the three let them preferably be the choreographer and the composer.

The Management: here rests the responsibility for choosing the artists, and for providing enough time, money and confidence to see the venture through.

The Public and the Critics: a little humility, if you please! Open your hearts and do not close your minds in advance. If you find the ballet a failure, say so. But if you enjoy it, applaud with all your strength.

THE WORLD WAS HER OYSTER

by HARRY STONE

APRIL OLRICH, the principal dancer in the new Laurier Lister revue *Pay The Piper*, is, in two senses of the words, a globe-trotter. Born in Zanzibar, with a father who was on the foreign staff of Cables and Wireless, she spent most of the early years of her life abroad. Everywhere she has been she has assimilated native styles of dancing. So it is fitting that her first major appearance in the West End should be in a revue which can show up her virtuosity.

Much of her early years were spent in Spain and Gibraltar. But at first, she refused to co-operate in her dancing lessons. Then her nanny took her to a quaint old Spanish shoemaker to be measured for a beautiful pair of little hand-sewn dancing shoes. Perhaps it was a portent for the future, but those shoes were red; and April Olrich was so delighted that from then on she did whatever her dancing mistress told her.

She had her first lessons in Spanish dancing from a real Sevillana gypsy, lessons which come out to good effect in the *Cuckoo And Swallow* number in *Pay The Piper*. It calls for the traditional Zapateado or heel tapping, and that type of slow back bend turn or *renversé*, both so characteristic of Spanish dancing.

In another number, *Ring Up The Iron Curtain*, she burlesques the temperament of the classical Russian dancers. Here again, her experience has proved valuable, for she spent three years during the war with the Ballet Russe in America. This gave her ample opportunity for observing the temperamental tantrums of ballerinas.

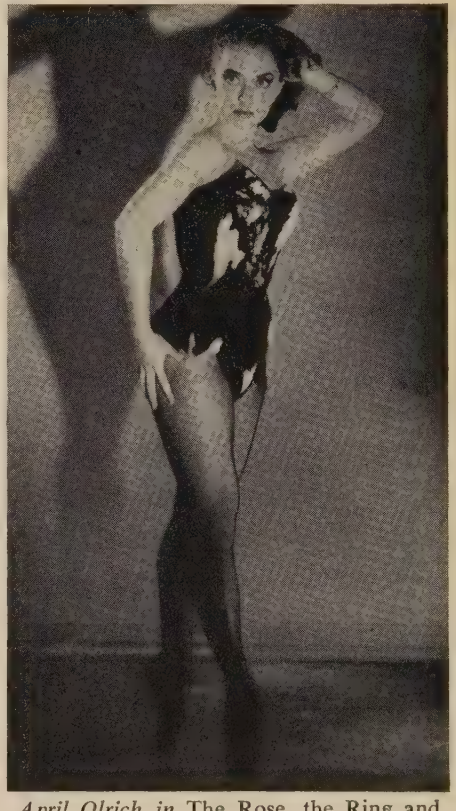
But while touring with the Ballet Russe she had also been taking lessons in the new style of musical comedy dancing developed by Paul Draper and Anthony Tudor. At the same time she was in constant demand for charity shows, for which her teacher devised a special Doll Dance. It is largely due to this training that she is able to make such effect in another number—*The Winter Song*. A green girl in love for the first time, "Miss Winkle" becomes tense with emotion and Olrich dances her as though she really had wooden legs.

DANCERS IN MUSICALS 3

Finally, her appearance in *The Rose, the Ring and the Row* gives her an opportunity for classical ballet, in which Her *pirouettes* and elevation are particularly fine. The classical ballet has, in fact, been her sphere in recent years. She spent nearly two years in Paris as a pupil of Olga Preobrajenska and when in 1949 she returned to England she joined the Sadler's Wells Ballet. She remained in the company for five years, until last June, dancing solo roles; and was one of the eight dancers chosen to represent the Wells at the Granada Festival.

But the traditional romantic ballet does not give enough scope for her love of acting and of interpreting changing moods: she prefers the wider field offered by revue.

Certainly, *Pay The Piper* gives her every opportunity for displaying the cosmopolitan variety of dance techniques she has picked up during her travels.



April Olrich in The Rose, the Ring and the Row *from the ballet created for her by Rodrigues in the revue,* Pay the Piper. *Photo: Houston Rogers*

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BOOKS FOR CHRISTMAS

Completing the complete

Ballets of Today by Cyril Beaumont. (Putnam, 21*s.*).

EVERYBODY in the world of ballet who buys books, and also those who do not, will welcome Mr. Beaumont's new volume which brings his *Complete Book of Ballets* and *Supplement to Complete Book of Ballets* up to date. With the three books it is possible to know most of what there is to know about the principal ballets from *La Fille Mal Gardée* in 1786 to Ashton's *Homage to the Queen* in 1953. It is hard to declare that any living thing is complete and there are without doubt many omissions especially of any Soviet works (some of these were in the two former volumes) but according to the preface Mr. Beaumont has another book on the way that will include these.

The present volume contains details of the recent work of: Ashton, Balanchine, Charrat, Cranko, Cullberg, de Mille, de Valois, Gore, Howard, Petit, Ricarda, Robbins and Taras. Undoubtedly the most interesting of the lot is the section on Petit, though I personally regret that he has not dealt with the ballet work *Les Amours de Jupiter* in place of works such as *Treize Danses*. Nevertheless this well-illustrated book is an obvious must for those forming a library, however small, of dance literature. **P. W.**

Success assured for six bob

The Story of the Sadler's Wells Ballet by Hugh Fisher. (Adam and Charles Black, 6s.).

WHATEVER I or anyone else says if a book called *The Story of the Sadler's Wells Ballet,* priced at six shillings, with thirty-one photographs in the text and a coloured photograph of Margot Fonteyn on the cover is not a best-seller I'll eat my hat or any other part of my wardrobe you care to name. As its success is assured its recommendation is almost superfluous, yet its unpretentiousness and obvious appeal to the younger generation may cause it to be overlooked by the older members of the ballet audience which in the circumstances, would be a pity.

For its size it is remarkably comprehensive. Most of the company's repertory (including such works as *Nursery Suite* and *Douanes,* long out of production) is discussed and the important events in the company's progress are described. The book is perhaps a little lacking in perspective; more than five-sixths of it is given over to an account of the company before it reached its destination at Covent Garden, and the triumphant tours of North America receive less attention than the hazardous expedition to the Low Countries at the beginning of the war.

The photographs are well chosen and, for the most part, unhackneyed. The book is pleasantly produced on art paper. **C.A.B.**

Pictures galore

Ballet. 96 photographs by Serge Lido. Text by Irène Lidova. Introduction by Jean-Louis Barrault. (Art at Industrie, 30s.).
A Picture of Ballet by Arnold Haskell. (Hulton Press, 25s.).

"WHAT on earth does one do with all these books of pictures?", a desperate and devoted ballet lover enquired the other day. It really is quite a problem. We look at them, admire them, leave them lying about on occasional tables, spill tea over them, put them away in a book-case and then possibly forget about them. But here are two that deserve to be handled with more care.

For several years now, Serge Lido has brought out an album of his pictures which make a pretty comprehensive survey of the European ballet scene nor are they unuseful for reference. The pictures are well reproduced and manage to contain the atmosphere of a particular ballet or of the environment in which a study was taken. They are, in fact, more than just ballet pictures.

Lido is more successful in black and white than in colour though in the present album there is a charming colour picture of Tanaquil LeClercq and Nicholas Magallanes, of the New York City Ballet, in their *Metamorphoses* costumes against a Venetian background. Also notable are the pictures of the Soviet dancers rehearsing at the Paris Opéra; the best record we shall probably get of this abortive occasion. There are also a number of charming pictures of Markova though what other pictures there are of British dancers hardly represent a year's achievement in this island.

A PICTURE history is a pleasant, if lazy, way of learning about ballet's illustrious past. The idea of Haskell's *A Picture History of Ballet* is a good one though it is doubtful if even 558 pictures can really bring the whole thing into its right perspective. Provided you know something about ballet history, this is a delightful book to browse through; many of the pictures have been well-chosen and many have not been plugged to death in other books. But a number of mistakes rather diminish the use of the book as one of reference. For instance it was Serebriakoff and not Bérard who designed the décors of the Champs-Elysées *La Sylphide;* the theatre called, in two pictures, the "Bolshoi" in St. Petersburg is surely the Maryinsky Theatre; another picture declares that Lydia Lopokova is Columbine in *Carnaval* when she is actually a Can-Can dancer in *La Boutique Fantasque;* these are only a few of the mistakes. Nor are the captions as informative as they might be. However for the pictures alone this makes a worthwhile collection. **P.W.**

Scotland and South America dance

Scotland's Dances by H. A. Thurston. (G. Bell & Sons, 11s. 6d.).

THERE is nothing easier in this world than to write a boring book on national dancing. Consequently I would suggest that all proposing to enter the "national dance lists" in an effort to confer immortality on the dances of Upper Patagonia, Lower Sydenham or Little Gidding, make a close study of Mr. Thurston's book on Scottish dancing. It is a model of how such books should be, but rarely are, written.

A companion volume to Douglas Kennedy's well-known England's Dances, the present book traces with affectionate detail the complete history of Scottish dancing. Thurston is a mine of information. For example, in my ignorance I had imagined that the steps performed by Scottish dancers appearing to derive from classical ballet were recent innovations made by competition dancers, but I learn that a gentleman named Peacock as long ago as 1805 observed that Scottish dancers performed steps similar to the *echappé* and *balotté*—so possibly Bournonville's James is more authentic than we once thought him. Another of my illusions that have been effectively destroyed is that properly speaking only men should perform Highland Dancing. This is apparently what Sir Thomas Browne would have called "a vulgar error."

Throughout the book the author is at pains to point out the kinship of Scottish dancing with other forms of European folk-dance. For all enthusiasts of Highland (and Lowland) dancing this book is essential. Finally I feel I must quote from the author's store of anecdotes: "The Earl of Wemyss gave a waltzing party to which an officer 'being thin and slender and having a sort of lady-face' went disguised as a woman. All went well until he tripped and fell on his back, with his partner on top of him. 'From that evening waltzing fell into disrepute and completely died away'."

Traditional Dances of Latin America. 1. *Dances of Mexico* by Guillermina Dickens. 2. *Dances of Argentina* by A. L. Lloyd. (Max Parrish, 4s. 6d. each).

THIS publisher's series of Handbooks of European National Dances, which are published under the auspices of the Royal Academy of Dancing and the Ling Physical Education Association, have proved so succcessful that they have now widened the scope of their activities to include the dances of Latin America. These dances with their unusual intermingling of native and European strains are of considerable interest to the ethnologist.

No one who saw the exhibition of Mexican art at the Tate Gallery a few years back can have any doubts as to the strength of Mexico's folk tradition. This tradition peculiarly flavoured by its mixture of Inca with Spanish elements, gives Mexican dance a character all of its own. A typical dance is *Los Viejitos* (*The Little Old Men*), which is quoted in this book and has been seen on the English stage danced by the Teresa and Luisilo company. This nimble prancing dance, performed in masks and comic in feeling, is believed to be "a totemic dance, in which the spirits of old age are to be discouraged by seeing active old men."

Like Mexican dancing, the dancing of Argentina also exhibits the dual nature of its native and European influences. It is possibly not so colourful however, the hard-riding Argentinian Gaucho ("a beggar on horse-back") being far less cultivated than the Mexican peasant. It is interesting to note incidentally that the famous Argentine *tango* was never a folk dance being of metropolitan origin, and first appeared in May, 1907.

Both of these authoritatively written little books are well produced in a uniform format to that used for the earlier European series. Each is illustrated with musical examples and four attractive coloured plates depicting various national costumes. C.A.B.

Point for argument

Diaghilev's Oversight: *and the Aftermath* by John Gregory with a foreword by Sir John Anderson. (The Federation of Russian Classical Ballet, 3s. 6d.).

IF after a surfeit of Christmas pudding and goodwill, you want to sit down on Boxing Day and argue, then this booklet provides an argument as healthy as any. What was the oversight of Diaghilev, who we have heard more about in the past year than anyone else in ballet? Gregory contends in this lecture that "Diaghilev was too occupied with innumerable and formidable problems of guiding his international troupe to take care of that most vital and important need; a nursery or institution for perpetuating the great 'school' which had given him his finest materials. He did not, alas, concern himself with the moulding and forming of potential dancers."

Looked at in the light of twenty-five years later this might possibly seem to be true. But it should be remembered that Diaghilev had the wealth of the schools of the world to draw upon and he was far more concerned with the presentation of ballet and the allied arts. There was hardly a need for him to found a school; it was already there. Anyway he did "mould and form" potential dancers and when necessary he sent them to Cecchetti. It was a pity, I think, to hang this very sound plea for the recognisation of the Russian School on to a supposed "oversight" of Diaghilev. This lack of understanding of Diaghilev's real aims, ambitions and value to the world rather detracts from the value of the booklet. But it should be read by all who have the Russian School at heart and anyway there is plenty to argue about which is what makes ballet literature worthwhile. P.W.

Not quite Duncan

Recital in Paris by Sewell Stokes. (Peter Davies, 10s. 6d.).

A MAN'S memoirs reveal his true character except by mistake. Always he tries to present himself as he thinks he is rather than as he is, the reality is obscured by personal feeling. Have you never read the memoirs of someone you know personally? It is a salutory experience. How much of the true character of Isadora Duncan seeps through the pages of her autobiography? It is a question I found raised in my mind on reading Mr. Sewell Stokes' novel *Recital in Paris*.

The novel is about Sarah Menken an ex-patriate American free dancer in her declining years. The reason for this book being reviewed here is because, in the author's own blithe words: "Anyone who identifies Sarah Menken with the late Isadora Duncan will not be altogether wrong." Nor, I imagine, will he be altogether right. Judging from his note Mr. Stokes knew Duncan personally—I can only hope he never knew Pavlova or any other great dancer. Not that the novel is a less than average run-of-the-mill effort (it is recommended by the Book Society incidentally)

Mr. Stokes' caricature of Isadora Duncan may or may not be more revealing than Isadora's own as given in her autobiography; certainly his book is neither so well written nor so entertaining as Duncan's. Obviously he has amended his character considerably and she now exhibits most of these qualities beloved in a heroine by the patrons of popular lending libraries. As a portrait of a dancer and artist the character of Sarah Menken I found almost entirely unconvincing. C.B.

Ballerinas, proven and non-proven

Ballerinas of Sadler's Wells by Hugh Fisher. (Adam and Charles Black, 6s.).
Alicia Markova by Hugh Fisher. (Adam and Charles Black, 6s.).

HERE are two more volumes in the *Dancers of Today* series which are inexpensive illustrated records of dancers, mainly with British companies.

"What is a ballerina?" asks Mr. Fisher in his introduction to the Wells Volume. I don't think he is entirely certain himself because he includes Ninette de Valois who has often been heard to admit "I was never a ballerina," and Svetlana Beriosova who, in spite of what many people may think to the contrary, has not yet reached ballerina status in the Sadler's Wells Ballet. Nor unfortunately does Mr. Fisher appear to know the difference between Mesdames Karsavina and Sokolova, both undisputed ballerinas. A picture of Karsavina showing Markova and Beriosova a movement from *Les Sylphides* is captioned with Sokolova's name.

In his book on Markova, Mr. Fisher is on safer ground as there is no question as to her being a ballerina. The pictures range from her early days with the Diaghilev company to her most recent solo—*Bolero* 1830. P.W.

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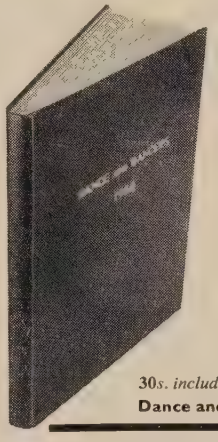

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New Records for Christmas

Reviewed by DAVID HUNT

Dohnányi on Delibes

Coppélia — Valse Lente Paraphrase (Delibes, arr. Dohnányi). Geza Anda (piano). One side of Columbia SEL1516. 1 EP (45), 15*s.* 11*d.*

AS with his better-known piano arrangement of the *Naila* Waltz, Dohnányi's deep admiration for Delibes' music comes through every bar of this interesting composition.

The writing owes something to Liszt but does not emulate his more ambitiously spectacular concert-paraphrase style, in which the themes are worried to death and serve as little more than the starting off point for a brilliant display of pianistic fireworks.

It is rather a gentle, improvisatory little piece wherein all the feminine grace and charm of Delibes' melody is brought out and lovingly enhanced by a delicate tracery of filigree embellishment.

The *Valse Lente*, one of Delibes' best tunes, has remained as fresh as on the day it was written, despite all kinds of indignities to which it has often been subjected—it even did the rounds at one time as a popular song called *A Mexican Serenade*! Dohnanyi draws out all of its beauty and, for a contrasting middle section, makes use of the *Valse de la Poupée*.

Geza Anda plays it with exquisite refinement and appreciation, drawing a subtle range of colour from the instrument; and on the reverse side gives an equally sensitive account of Liszt's Third Concert Study. The piano is beautifully reproduced.

Well-balanced snippets

Sylvia—Ballet Suite. *Coppélia*—Ballet Suite. (Delibes). Lamoureux Orchestra (Jean Fournet). Philips NBR6005. 1 10 in. 27*s.* 3½*d.*

THE items are—*Coppélia: Prélude* (including, of course, the famous *Mazurka*); a few bars of the *Entr'acte* music to which the girls creep into Coppélius's workshop at the beginning of Act II; Swanilda's *Valse Lente* from Act I; *Thème slave varié* from Act I (abridged); *Czardas* (Act I). *Sylvia: Prélude—Les Chasseresses;* Sylvia's *Valse Lente* preceded by the little *Intermezzo* (Act I); *Pizzicati* (Act III); *Cortège de Bacchus* (Act III).

The performances strike exactly the right balance between vigour and delicacy and are well recorded.

Recordings of such well-loved snippets as these are naturally always sure of a ready welcome, but when will the record companies realise that what ballet people are so eagerly awaiting are *complete* recordings of both extremely popular ballet scores?

Carnaval as Schumann intended

Carnaval (Schumann). Paul Badura-Skoda (piano). One side of Nixa WLP5105. 1 12 in. 36*s.* 5½*d.* Geza Anda (piano). One side of Telefunken LGX66029. 1 12 in. 36*s.* 5½*d.*

MUSICIANS are apt to ridicule the idea of a ballet to Schumann's *Carnaval* without ever having seen Fokine's choreography. The main objection involves the orchestration of the piano original. Although the well-known arrangements (by the team of Russian composers headed by Glazunov who orchestrated the pieces for Diaghilev, and that by Gordon Jacob) may be excellent, there is no denying that the music loses more than it gains by not being heard on the instrument for which it was conceived.

But it is also worth remembering that *Carnaval* as a ballet was originally danced to piano accompaniment, and that Fokine was at first unwilling that the music should be orchestrated for the sake of the ballet's larger-scale presentation.

Unfortunately few of today's pianists understand what Schumann's "Masked Ball" is all about as well as did Fokine: the spirit of earlier Romanticism, the elegant lightness and tender feeling devoid of the sentimentality and emotional excess in which the Romantic Movement later became bogged down, seems to elude present-day artists—not only pianists, but dancers, conductors and consequently audiences as well.

The two performances on these recent releases give evidence of this. Both young pianists play with admirably clear-cut precision; but whereas Badura-Skoda is too drily forthright and impersonal, Anda's interpretation (presumably modelled on Cortot's) errs too far in the opposite direction and tends to affectation and finicker-tiness. Neither comes within a mile of Rachmaninov's magical recording which is unfortunately no longer available commercially.

The respective couplings in each case are the same composer's *F Sharp Minor Sonata* (Badura-Skoda) and *Etudes Symphoniques* (Anda). Badura-Skoda takes full imaginative measure of the wonderfully individual and noble Sonata; but the same idiosyncratic approach that characterises Anda's *Carnaval* also mars his performance of the *Etudes Symphoniques*. Both recordings are somewhat cold and hard and there is occasional slight distortion in the Telefunken.

Fokine's ballet, incidentally, omits *Réplique* (No. 8) and like most pianists makes no attempt at interpreting Schumann's mysterious *Sphinxes*, although Badura-Skoda actually has a go.

Aurora's solo and other bits

The Sleeping Beauty Excerpts (Tchaikovsky). Philharmonia Orchestra (Nicolai Malko). HMV C4258. 1 12 in. 78, 6*s.* 4*d.*

THESE are well recorded de-luxe concert performances of *Red Riding Hood and the Wolf* (Act 3, No. 26), *Dance of the Maids-of-Honour* (Act 1, No. 8b), *Aurora's Variation* from the Act 3 *Pas-de-deux* (No. 28) and the final *Mazurka* (Act 3, No. 30).

Malko's slowish tempo for the *Maids-of-Honour* would, in the theatre, rob this dance of its lively character and would not provide sufficient contrast after the preceding *Rose Adage*. Yet how rarely do we really hear so much of the detail of the rich scoring?

The record would in any case be worth its price for the Aurora solo alone—Fistoulari's "complete" recording omits it and it is only otherwise available as part of Ballet Theatre Orchestra's telescoped *Princess Aurora* selection on CCL7519. It is also good to have the *Mazurka* complete with its rhythmically varied coda (Fistoulari at this point leads majestically into the *Apotheosis*). And again, the *Maids-of-Honour* dance, also slightly cut in the Decca, is given in full.

Stokowski wins Bizet stakes

Symphony in C (Bizet). French National Radio Orchestra (André Cluytens). Columbia 33CX1173. 1 12 in. 36*s.* 5½*d.*

BIZET'S ever-delightful only Symphony was written in November, 1855 when he was seventeen and still a student at the Paris Conservatoire. The manuscript lay hidden away for 80 years in a dusty corner of the Conservatoire library where it was discovered by D. C. Parker, the British authority on Bizet's music and who immediately arranged for its first performance under Weingartner at Basle early in 1935.

The music's open-hearted lyrical exuberance has inspired three ballets—Andrée Howard's *Assembly Ball*, Balanchine's *Palais de Cristal* (or as performed by the New York City Ballet, *Symphony in C*) and Lichine's *Symphonic Impressions*.

This long-awaited first LP recording comes as a distinct disappointment. For although the playing is admirably crisp and well disciplined, Cluytens misses a great deal of the music's lightness and sparkle, Bizet's piquant wit and youthful *joie-de-vivre* eluding his somewhat severe, over-serious approach.

Cluytens also does not give the repeat in the whirlwind Finale, thus robbing memory of Balanchine's characteristic piling up of effect by brilliant use of repetition, except that when playing the movement, the fact that it comes at the beginning of the second side makes it especially easy to go back to the beginning again.

The recording, like the performance, is also something of a let-down: the texture is clouded and there is marked falling off in the general quality towards the end of the first side.

As well as the Symphony's fourth movement, side 2 contains a performance of Bizet's later *Patrie* Overture, inspired by France's sufferings in the war of 1870. Cluytens is much more in his element in this bombastic, not altogether successful *genre* piece, but the woolly recording again leaves much to be desired.

Symphony in C (Bizet). Leopold Stokowski and His Symphony Orchestra. One side of HMV ALP1181. 1 12 in. 36*s.* 5½*d.*

THIS is certainly the ballet record of the month. Whereas Cluytens' recent Columbia performance (also reviewed on this page) of Bizet's youthful Symphony is little more than a routine affair, indifferently recorded, this new release offers a gloriously pointed and sunny interpretation that brings out all the music's sparkle and singing lyricism.

Like Cluytens, Stokowski does not make the repeat in the final movement, which is a pity as the music really needs it to achieve its full cumulative effect. However this is a small price to pay for such superbly polished and eloquent playing—listen, for instance, to the excellent first oboist's sensitive shaping of the principal theme of the *Adagio* or to the strings revelling in the bustling, "perpetuum mobile" writing of the *Finale*.

Stokowski's occasional idiosyncracies may in the past have made near-nonsense of some ballet music specifically written as such. Here, however, his affectionate moulding of the phrases of this delightful work will give equal pleasure to the general music-lover and to those who associate the Symphony with Balanchine's or Howard's choreography.

On the reverse are equally successful performances of the two well-known Suites taken from Bizet's incidental music to Daudet's play, *L'Arlésienne*. Recording in the Symphony is splendidly bright and clear, in *L'Arlésienne*, a little less so.

Two Ravels in one

Valses Nobles et Sentimentales. Boléro. (Ravel). L'Orchestre du Théâtre des Champs-Elysées (Pedro de Freitas Branco). London Ducretet Thomson DTL 93007. 1 12 in. 36*s.* 5½*d.*

THESE are sound, well played and agreeably recorded performances that should satisfy anyone who particularly wanted the two Ravel works on one record. There is however, little of the subtlety of Ansermet's performance of the *Valses Nobles et Sentimentales* on LXT2821 which has as coupling the same composer's *Le Tombeau de Couperin*. While a more sophisticated *Boléro* can be had on 33CX1164 played by the Philharmonia under Kletzki, with superb performances of Tchaikovsky's *Serenade* and Smetana's *Bartered Bride* Overture thrown in for extra good measure.

Britten and British composers

Variations on a Theme (Britten: *Variations on a Theme of Frank Bridge*). Philharmonia Orchestra (Herbert von Karajan). One side of Columbia 33CX1159. 1 12in. 36*s.* 5½*d.*

THE *Frank Bridge Variations*, with Britten's permission and blessing now part of the ballet repertoire as the music for Cranko's controversial *Variations on a Theme*, are here given a tense, concentrated performance by the Philharmonia string section. Recording, although lacking something of the bite and presence of the Boyd Neel Orchestra's version on LTX2790, is smooth and agreeable in tone. The coupling is a compelling if over-austere performance of Vaughan-Williams's *Tallis Fantasia*.

Boyd Neel's interpretation, for the more imaginative manner in which the music's wonderful variety of mood is exploited, is the more satisfying from a purely musical standpoint, and also, no doubt—to judge from what I have been told of Cranko's ballet which I have not yet seen—as a reminder of *Variations on a Theme*. The Decca, moreover, has a ballet fill-up: Warlock's ever-youthful *Capriol Suite*.

Heart-beat to odd tempi

The Heart of the Ballet. Music from *Giselle* (Adam), *Le Spectre de la Rose* (Weber), *Les Sylphides* (Chopin), *Sylvia* (Delibes), *The Swan Lake* (Tchaikovsky), *The Nutcracker* (Tchaikovsky), Leopold Stokowski and His Symphony Orchestra. HMV ALP1133. 1 12 in. 36*s.* 5½*d.*

THE banality of the record's title makes little matter but as the labels contain several inaccuracies and the sleeve note is even more misleading, it should be pointed out that ballet's heart is set beating to the following music:

Side 1: *Giselle*, Act 1—*Giselle's Variation* (Scene 5); *Mad Scene* (up to the point where Giselle picks up the sword); Albrecht's Remorse and *Finale*. *Le Spectre de la Rose. Les Sylphides—Prelude, G Flat Waltz, C Major Mazurka, Grande Valse Brillante*. Side 2: *Sylvia*, Act 1—*Valse Lente;* Act 3—*Pizzicato Polka. The Swan Lake;* Act 2—*Pas-de-deux;* Act 4—*Dance of the Cygnets. The Nutcracker*, Act 3—*Waltz of the Flowers*.

The orchestration of *Invitation to the Waltz* is neither the Berlioz usually used in connection with *Le Spectre*, nor the Weingartner, but is presumably Stokowski's own based on the Berlioz. The *Swan Lake pas-de-deux* (not the Dance of the Swan Queen, as record companies persist in calling it) tails off into an exciting but utterly ludicrous coda, new to me but obviously by Tchaikovsky.

The actual playing is superb, but Stokowski's *tempi* often bear little relation to those heard in the theatre, and together with innumerable touches of unexpected rubato throughout, the bulk of the music as performed is quite unsuitable for dancing purposes—unsuitable, that is, for the choreography we associate with the various movements. The middle section of the first *Sylphides Waltz* and the man's *Mazurka*, for instance, suggest a slow motion film rather than remind one of real-life performances of Fokine's choreography. And the extended *rallentando* at the point in *Spectre* where the man leaps through the window conjures up a hypothetical Peter Revitt situation.

Considerations such as these will irritate the serious ballet-goer but, with much more complete versions of the respective scores available and in much more authentic performances, the issue is not one in any case that will interest the ballet specialist. But, on the other hand, the ordinary music lover with a taste for ballet will get a great deal of pleaure from it. The recording, apart from some fiddling around with the dynamics on the part of the engineers, is at the highest standard.

A final few words in the ear of the author of the sleeve note: a full-length production of *Swan Lake* is in the repertoire of the Royal Opera House, Covent Garden, *Giselle* is far from being "the sole survivor from the heyday of romantic ballet" and as for its music being merely "inoffensive," is there really a ballet score in existence more expertly constructed dramatically, better suited to its purpose, or more poignantly lyrical than Adam's masterpiece?

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Who has contributed most?

In a tribute to RUDOLF VON LABAN, whose 75th birthday is being celebrated this month, the question comes up as to whether, after all, he has not contributed the most to this century's dance.

by CLIVE BARNES

PAUSE and think. Which man or woman has contributed most to dancing in our time? Is it Serge Diaghilev, to whose memory we are now thronging, agape with wonder, Forbes House? Is it Michel Fokine, or Alexandre Benois, or Ninette de Valois? Is it Pavlova, or Nijinsky, or Duncan? Is it Rudolf von Laban?

Who, you possibly ask, is Rudolf von Laban and what is he doing in such company. And yet, were I a betting man, asked to pick the person most likely to be revered by the dance historians of a century hence, I think my money would go on this rank outsider. Laban the man who, completely uninterested in the classical ballet, has probably saved it for posterity, the man whose thoeries of dancing have had repercussions on much of contemporary theatrical dancing.

Laban was born just seventy-five years ago at Bratislava in Slovakia. His youth spent in the Balkans gave him an insight not only into European traditions but also from that geographical vantage point he felt the influence of Byzantine and Asiatic culture. He soon became interested in movement, an interest that was possibly centred as much on its philosophical basis as on its theatrical form, the dance.

He began to study the medieval methods of training apprentices, trying to analyse the connection between work, rhythm, movement and the individuality of the worker. For a time he studied painting in Munich, and then went on to Paris to study dancing.

He arrived in Paris in 1910 and remained there for seven years. During this period his attention was divided between the classical ballet, the various systems of dance notation (particularly those of Beauchamp and Feuillet), and the expressive mime systems of François Delsarte.

The nineteenth century Delsarte system of gesture is largely based on Platonic theory, and utilises Plato's figure of perfect proportions—the triangle. The system is devised as a series of triads—the three main divisions of the body, the head, trunk and limbs (representing the intellectual, emotional and physical functions of man), are all divided and sub-divided into threes. All his gestures are related to the three physical constituents of movement; time, motion and space.

From this philosophical framework he constructed his "nine laws of gesture", upon which he based exercises designed to make expressive every part of the body.

Laban's studies in Paris led to his rejection of the classical ballet (but not before he had undertaken a typical investigation into the fundamentals of its movements) and set him questing towards a new form of expressive movement in which the whole body should play its part, not merely the limbs. (It is important to note that Laban's aims were substantially those of Fokine's. Both rejected the artificiality of the nineteenth-century ballet, and both sought to re-place it with truly expressive dance.

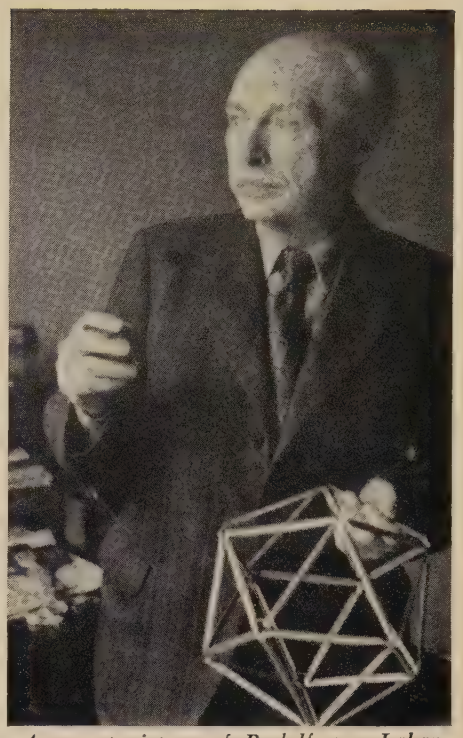
But whereas Laban took Delsarte and, particularly, Plato as his point of departure and scientific experiment as his method, Fokine worked within the tradition of Russian theatrical dancing. The final results of both the revolutionary Laban and the reforming Fokine have been remarkably similar).

Abandonment of aestheticism

Laban's approach to the dance on leaving Paris is well summed up by his brilliant pupil, Kurt Jooss: "Laban's conception of the dance once and for all abandons pure aestheticism, which hitherto was the only guiding aim for the judgment and artistic creation of practically all dancers. To reach his aesthetic points of view Laban rises to the level of Ethics and Metaphysics, finding new soil there, which in turn brings forth a new art."

Germany in the early years after the first world war was just the environment for a new art. Laban's abandonment of "pure aestheticism" was fully in accord with Germany's cultural climate of the time, what was called the *Neue Sachlichkeit*, the New Materialism. Funtionalism was the order of the day, the town-planners (the *Bauherren*) ordered the new architecture; Berg, Schönberg and Webern were the apostles of the new atonal music; Laban assisted by his pupils Jooss, Wigman and Leeder, progressed towards the new dramatic dance.

This dance was to be stripped of all externals, to become a necessary function of the body. Between the two poles of absolute tension and absolute relaxation (*Anspannung* and *Abspannung*) Laban helped devise a whole range of bodily expression.



A recent picture of Rudolf von Laban holding a minature Icosohedron, a device to show the extent of the movement of human limbs in any direction based on Plato's theory.

Laban started to produce dance dramas. In 1926 he choreographed *Don Juan* to the Gluck music and together with Jooss he composed "movement-studies". But first and foremost he taught and theorised. His teaching led to the foundation throughout Germany of movement-choirs (*Bewegungschore*) and in 1930 he was appointed *Bewegunsdirektor* of the Berlin State Theatres. Subsequently in common with the vast majority of Germany's creative artists, he was driven into exile by the Nazi regime, and he came to England. In England one of his principal achievements has been the advances he made during the last war into "Time-Motion Study", the application of rhythm and movement theory to industrial workers.

As a creative artist Laban has been overshadowed by his pupil the great choreographer Kurt Jooss. But Laban's theories have not only been reflected in the work of the Ballets Jooss. Via Mary Wigman, and her pupil Hanya Holm, they have filtered their way into the American modern dance, where, reinforced by the Delsartian studies of Ruth St. Denis, they have helped form the American modern dance tradition. In England they are found in the teaching of Sigurd Leeder and the London Dance Theatre School.

However despite his work as a philosopher and teacher of the dance it is, I fancy, as the formulator of the first workmanlike system of dance notation that Laban will be principally remembered by future generations.

Music as an art form is almost as old as Dance itself, but its great advances have come within that comparatively short span of its history during which musical notation has been possible. It does not seem an exaggeration to say that the general introduction of a workmanlike form of dance notation could play as important a part in the history of ballet as did musical notation in the history of music.

THE WELLS THROUGH FRENCH EYES

by Marie-Françoise Christout

(continued from Page 14)

pirouettes. In *adage*, supported by Michael Somes, she is able to accentuate still more her ethereal imponderability and the superhuman perfection of her fabulous *équilibre*. Less of a swan perhaps than Yvette Chauviré, she is essentially the princess of one's dreams.

The contrast is therefore greater still when she gives an authoritative display of perfidy in the third act. The rôle of Odile, to which she was formerly little suited, today suggests to her very positive psychological shades of meaning, and she proves herself a great actress possessing a very acute stage sense and a skill worthy of Edwige Feuillère. In the fourth act she reassumes the touchingly fragile guise of the Swan-princess, and the memory of her tragic end will linger for long in the memory of those Parisians who saw her, as a rare moment in their theatrical experience.

With her, one must praise the mellow technique of Violetta Elvin, who carries on the modern Russian tradition, the distinction of Pamela May and Arnott Mader, and the cold assurance of Michael Somes.

If any lessons are to be drawn from this short visit, they are to be found above all in the extraordinary brilliance of Margot Fonteyn, *prima ballerina assoluta*, in the conscientiousness and discipline of the *corps de ballet*, in the extreme faithfulness and the historic importance of these revivals of the great Russian classics, and in the comprehensive intelligence and the stage-craft of Frederick Ashton.

One may justly criticise the Sadler's Wells Ballet for a certain lack of personality among its soloists of second rank, for a certain lack of elegance in the *ports de bras* and particularly in the holding of the hands which often appear stiff, and for a certain lack of taste in the sets and costumes. But one fact remains unalterable, and that is the exceptional success which this young organisation has achieved, a success no doubt due in large measure to the ardent determination of its founder, Dame Ninette de Valois. May this Parisian visit be soon renewed, and next time may the classical masterpieces be accompanied by some works which are typically British.

Russell Kerr, Brian Scott, Anita Landa, Michel Hogan; Louis Godfrey and Geoffrey Davidson at the back. After six days at sea, it was starting to get a little rough.

Rabovsky and Pamela Hart playing deck tennis. He excelled in all deck games.

FESTIVAL BALLET AT SEA

The first instalment of the picture-story of Festival Ballet's American tour photographed by LEON WARD (a member of the company).

FOR the first few days on board the R.M.S. Samaria, everything went well. The sea was calm and it was possible to sunbathe if a suitable spot on the crowded deck could be found. Rabovsky won the Table Tennis Silver Cup. The company came away with all the prizes at the fancy Dress Ball. Petrus Bosman as Tom of the *Tom and Jerry* cartoons, and Hazel Coward as Keep Death off the Road, both got first prizes. Others went to Anne Rouse and Ronald Emblem while a special prize went to Kenneth Suddell who walked past the judges carrying a paper airplane saying "I am an aircraft carrier."

On the seventh day the notice board read, "Westerly storms with squalls of hurricane force, high seas and very heavy swell." Speed was reduced from 14 knots to 7 and a showing of the film *The Caine Mutiny* was cancelled because of the storm sequence. The storm made the company a day late in Quebec where they were met by Anton Dolin, Dr. Braunsweg, Benn Toff and hundreds of press cameras. The long six-month trans-continental American tour had started.

Lifeboat practice with Geoffrey Davidson showing Shelia Franklin how to tie a reef-knot. Others in the picture are Diane Richards, Pamela Hart and Judith Williams.

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BALLET RAMBERT

LONDON is an odd city. At one moment there is so much ballet that it is impossible to get around to it all; at another moment there will be nothing at all. It seems that there should be some liaison somewhere because visitors have lately been irate at finding so little dancing in the city that has been known to call itself the Capital of the Dance.

Not that the first act of Rambert's *Giselle* could be called nothing, far from it, but for several weeks this single act, used as a curtain-raiser to Ingrid Bergman in *Joan of Arc at the Stake*, was the only ballet that London had to offer.

How did it fare in such strange company? Pretty well on the whole. The Ballet Rambert have had to suffer, for so long, the well-meaning jibe that their *Giselle* is a ' small ' one that it was a pleasure to see it on a large stage and to be able to say, once and for all, that it is as large as any we have seen.

A madness and a burning in one evening make a rather doleful combination but, at each performance, the audience was evenly divided as to which was the most moving—Bergman or Goldwyn. It says a lot for Goldwyn that an audience that had come ostensibly to see Bergman gave her so many curtain calls.

It was interesting to see this first act expand; there is not the slightest doubt that Ballet Rambert ought to be seen more often in large theatres. Goldwyn's Giselle was better danced, particularly in the variation, than at the recent Wells season. She showed that she has projection because, even at the considerable distance from the stage where I was sitting, she still moved me. I had often wondered if her performance would be too subtle for a large theatre. Bennett partnered her well though, in this act, he is never given much of a chance to show if he can dance. However they both put up a very good show and so did Anne Lascelles, as Berthe, and Gillian Martlew as Bathilde. But Norman Dixon needs to broaden out his Hilarion; his movements were all too clipped for a large stage. The peasant *pas de deux* was well given by Noreen Sopwith though her partner, Terry Gilbert, was rather untidy.

Hugh Stevenson's costumes looked very pretty though I find the treatment of his setting rather heavy-handed.

P.W.

KENNETH MacMILLAN'S *Laiderette*, first given by the Sadler's Wells Choreographic Group, which was to have gone into the repertoire of the Sadler's Wells Theatre Ballet has now been acquired by Ballet Rambert. It will be given sometime in the New Year and may possibly be designed by Tom Keogh who was responsible for the Champs-Elysées ballets, *Don Quichotte*, *Tyl Eulenspiegel*, and for the films *The Pirate* and *Daddy Long Legs*.

THE JAPANESE BALLET

HOW can one criticise an art about which one knows comparatively little? The dances of Japan must have been as foreign territory to every other critic in the audience on the first night of Miho Hanayagui and her company at Princes Theatre on December 4 as it was to me. No doubt with the arrival of other companies, promised in the near future, we shall soon be able to set ourselves up as authorities.

This company is small, about seven dancers and three musicians, has little scenery and some perfectly wonderful costumes. The programme suffered, as so many programmes of this kind do, by not being very well constructed. There were innumerable solos of what seemed to be remarkable similarity until the first half ended with a charming production number in which washer-women waved coloured material about. This number, *Nounozarashi*, was quite charming. In Japan, no doubt, it would be considered commonplace but to my jaded western eye it was most effective. What a pity we could not have had more of this kind of number earlier in the evening.

But if there appeared to be a sameness about the solos their subjects were delightful—pretty ladies walked under the cherry trees in the evening and listened to the insects; a courtesan sighs for her lover as the snow falls; friendly lions roll about and scratch behind their ears. It is a peaceful world which even a warrior dance or two scarcely ruffles.

Compared to other dances of the orient, the range of gesture seems remarkably limited—the hands cannot create the universe as in Katakhali, nor do the feet appear to indulge in more than a shuffling walk. Most movements seem to be done with the knees bent.

Many faces has Miss Miho

However it was possible, without knowing much about it, to admire Miss Miho Hanayagui. Her three-hundred year old Sabre Dance of the Imperial Court had a certain indefinable majesty. Her sorrowing courtesan was full of age-old sadness. A number, *Mitsoumen*, in which she deftly manipulated three masks and made herself into a young wife, her husband and their neighbour was remarkable for the way she took on the character of the three persons in as long as it takes to turn round. She herself was manipulated in *Ningyo-Bouri* when she conveyed all the still-life of a Kabuki puppet. All these dances appeared to be very well executed and whetted the appetite for more dancers to come from the land of the rising sun.

The only male dancer in the company, Masho Takeuchi, did not have a great deal to do but as Warrior from an old Noh play (in a costume over 300 years old), as the aforesaid friendly lion or as a Fisherman of Kokkardo dancing to a melody that sounded distinctly Hebridean, he displayed a virile personality that should have been used more to contrast with more static numbers of the ladies.

Apart from the musicians, the remainder of the company did not reveal any considerable talent. They looked pretty and their smiles and postures made one think of the chatter of nightingales. They looked, in fact, like every Japanese doll come to life.

The Shamisen music, played by Mr. Yakichi Kineya and Mrs. Kichi Kineya seated on a rostrum in full view of the audience, made a delightful tinkling accompaniament to the whole programme that sounded like beautiful women coming through bead curtains or a gentle breeze blowing the crystal drops of a chandelier.

Before any further companies come from Japan, it would be a good idea if they studied the sort of presentation that we ignorant westerners would most like to see.

P.W.

FILMS

NEAPOLITAN FANTASY

NAPLES is a town of character. It mixes indifference and individualism, the narrow streets have a grubby pride and careless beauty. It is attractively full of life like a cheerful urchin, and this gay, ragamuffin character is exactly caught by Ettore Giannini's film *Carosello Napoletano* (*Neapolitan Fantasy*).

The film, which was chosen to open the recent London Italian Film Festival and subsequently enjoyed a great success at the Marble Arch Pavilion, has no story. Its episodes are loosely constructed around the eternal figures of an itinerant barrel-organ player and his family, who, in various guises, are established as part of the Neapolitan landscape during fourteen centuries of the city's existence. Always this struggling family are tramping for somewhere to live, a plight for which I, with memories of a certain night spent wandering around Naples waiting, penniless, for a morning train to take me back to Rome, can feel the greatest personal sympathy.

The episodes twist from comedy to drama with the same startling freedom as they range the centuries, every trick and device of cinematic technique is used to make the film a polished example of what might be called *ciné-revue*. There were some people I know who found this film irritating in its inconsequential lack of continuity, banal in its loudness, garish in its colour, but personally I loved it. Its gusty vitality, its sprawling beauty, its unending rhythm, the breadth of its conception, its warmth and humanity, its good taste, its uncompromising acceptance of film technique, all gave it for me a place among the most memorable dance films it has been my fortune to see.

Not that the dancing is intrinsically so important in the film. This is no attempt to create film-ballet,

Masho Takeuchi in Koboushi No Mai *a battle dance from the Noh play* Warrior of the Olden Days. *One of the opening numbers of the Japanese Ballet at Princes Theatre.*

Miho Hanayagui surrounded by her company in the finale of the show, Okouni-Kabouki. *This is one of the masterpieces of the Kabuki school of dancing. The girls represent a Hat of Flowers.* *Photo: Douglas Elston*

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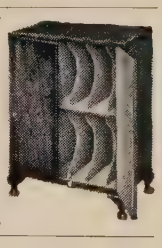

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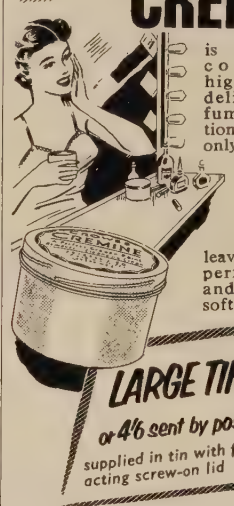

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Leonide Massine as a Punchinello-Adam and Rosella Hightower as a Punchinello-Eve in a Punchinello Garden of Eden.

Massine as Punchinello and Rosella Hightower as Columbine in the beginning of the Commedia dell' Arte ballet from the film Neapolitan Fantasy.

Leonide Massine as the actor who dies at the end of his Commedia dell' Arte performance (depicted in the film as a ballet); his son carries on the tradition of Punchinello after his death.

yet paradoxically (probably because the director has attempted to fuse music, décor and movement with the same care that one should find in a ballet) the film gives an impression that it is all dancing—a choreographic fantasy dedicated to Naples.

Massine in his element

The choreography is by Leonide Massine, but it gives some idea of the film's nature that one can hardly tell where Giannini's direction starts or where Massine's choreography finishes. The fusion between the two is that perfect! But Massine's choreography is admirably adapted to the needs of its medium. It has a simple directness and economy which makes its point in the cinema far more effectively than the showy invention that many other choreographers have used in film ballets.

Both he and his director appear to have constantly kept in mind the peculiar compositional difficulties involved in transposing dancing on to the two-dimensional squareness of the screen. The camera-work is made, as Gene Kelly has occasionally made it in the past, an element in the choreography.

The great whirling finales, beloved by Massine from *The Three-Cornered Hat* onwards, take to the film medium like a duck to water, or swan to lake. These are cinematic "naturals". Nevertheless the most interesting dance sequence is the Punchinello episode. This is just as successful a realisation of the *Commedia dell' Arte* tradition as one would expect from the choreographer of *Pulcinella*.

The spirit of Commedia dell' Arte

The treatment of this episode is representative of the film's method. Punchinello is first seen as a puppet in a sixteenth century "Punch and Judy" show operated by the film's ubiquitous barrel-organ player. The performance is interrupted by the arrival of a group of strolling players from Verona, led by Capitan Spaccatrippa. The barrel-organ player, as is his usual destiny, is arrested by the authorities, leaving the glove-puppet hanging over the side of the booth. One of the strolling players, Columbine, suddenly hears her name whispered from the direction of the booth. Puzzled she hesitates, before entering an old theatre that the players are using for their performance. She is followed by Punchinello who has become transformed from a glove-puppet into a human being.

Once inside the theatre Punchinello joins the fantastic group of players, roistering before the performance. One of these offers him an apple, taking it away before he can grab it. Eventually he seizes it and takes a huge bite, yelling with pain as he realises it is made of stone. In the ensuing fight he is knocked out and slumps over a bar; this fades into a swing and Punchinello (and the cinema audience) are led into a fantasy *Commedia dell' Arte* dream-world which starts in the Garden of Eden, complete with serpent (an episode which in its delicate symbolism and discreet psychological association—the apple—is typical of the film's subtlety and form of continuity), and leads on through a crazy gallimaufry of events. Punchinello and Columbine raise a family, Punchinello is attacked by nameless assailants wielding sinister syringes, he is in a street, he is in a hells-kitchen, he is falling into a cauldron of boiling oil, witches are grabbing at him. He is saved. Re-united with Columbine he removes her mask—and sees Death. He falls.

He falls not on to the ground but on a stage. Yet the stage is not the sixteenth century stage at the beginning of the tale but is in a theatre at around the commencement of the nineteenth century. An old actor playing Punchinello is dying on stage. The curtain is lowered and he is carried into the wings. As he dies he bequeathes his costume and mask to his son, who goes out in front of the curtain to tell their audience that his father is dead but Punchinello still lives. The body of the old actor is carried by a horse-buggy through the silent streets of Naples. The comedy is ended and the film flashes on to the next episode.

The spectator is left as breathless as a punch-driven boxer. What has happened? Where are we? Yet somehow this curious picaresque journey, that started is romantic realism, travelled through a Freudian dream landscape, and ended in cinematic verisimilitude, has in some strange way weaved a spell of enchantment, and told us something about the *Commedia dell' Arte*, its beginnings, its traditions, its spirit. The artist has set down in visual imagery that to which the scholar devotes shelves of dusty tomes.

To my mind none of the other episodes approach this in perfection, but all are entertaining. The dancers, what of them? Massine is younger than ever, and apart from his exquisitely stylish dancing, his acting of the dying Punchinello is as beautiful a slice of ham as I ever expect to see. Antonio is splendid as a Murillo-like Street Vendor, and Chauviré gives haughty distinction to the plight of a beautiful lady with two lovers too many. The dancers of the De Cuevas Grand Ballet flit through the film like dragon-flies—"Look that's Skouratoff, there's Tallchief, just watch Skibine!—Oh they've gone." In addition there are the singing voices of Gigli and Tagliabue, the Ballet Africain de Keita Fodeba and the French Can-Can of Miss Joan Baron. If this is not enough there are Three Graces called Nadia Gray, Maria Fiore and Sophia Loren (any one of them worth the price of an admission ticket), a marvellous actor and actress called Palo Stoppa and Clelia Matania, and everything.

Finally there is one moment in the film I would

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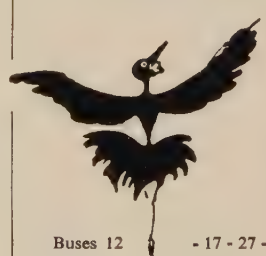

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like to recommend to your attention. At the top of a long flight of steps many miles from Odessa there is a barrow full of oranges. Someone overturns the barrow and the oranges tumble down the steps. In ones and twos, threes and fours, a cascade, a river, a deluge of oranges pours down upon the hungry camera. This strange, and to my mind wonderful, film has many heights; here it comes close to what I mean by genius. **C.A.B.**

LONDON BALLET CIRCLE

THE film shows organised by the London Ballet Circle have become a part of the London ballet scene. The latest show, given at the Institut Français on October 19, was particularly welcome as it occurred when that scene, normally so richly crowded, was empty.

The well-assorted programme presented few surprises. In fact the only film new to me was *Buguki*, showing a couple of ancient Japanese court dances. These were most interesting in an unexciting way, and served as a useful introduction to the season of Japanese Ballet which subsequently opened in London.

The films are chosen, and in view of their specialised audience rightly so, not so much for their intrinsic value as examples of films or ballet, but to provide the hard-core of London's ballet audience with glimpses of dance and dancers overseas. This aim the last programme admirably accomplished but no fewer than five of the eight films presented could well be put up as object lessons on how *not* to film ballet. Three of them were amateur films in which the camera had been set up, three-square on its tripod before the dancers, and its handle had been turned like that of a sausage machine. Of course this does not detract from their value as records of dancing to the interested connoisseur, but it is surprising how many people regard this approach as the gateway to successful film-ballet.

I was glad to have the opportunity of renewing acquaintance with the delightful Polish folk-dance film *Masowsze* (how staggering all these Slav folk-dancers seem to us), the film *Soviet Gala Concert* recalled memories of Georgi Farmanyantz dancing Ostap's variation from *Taras Bulba*, and Negulesco's film of Massine's *Capriccio Espagnol* is always worth seeing for its incredible commentary. **C.A.B.**

BALLET IN OXFORD

THE Oxford University Ballet Club continues to rise from strength to strength. On November 7 at the Playhouse Theatre, it sponsored an evening of new ballets.

This was not the first performance to be sponsored by the club. During the war some ballets by Gore, including *Confessional* and *Bartlemas Dances*, were given their first production under the club's auspices. In 1949 it organised a series of performances by Alan Carter's St. James's Ballet, but the recent performance was its most ambitious undertaking so far. Two new ballets and a new *pas de deux* were given their first performances, and the programme was completed by the City Ballet Society's production of *Celeste and Celestinha* and the *pas de deux* from *Swan Lake, Act Two*. All the dancers, designers and choreographers were professionals or students from London, but all the backstage and front-of-the-house staff was supplied by the club. As was also the orchestra, which owing to the insufficient time available for rehearsal could only take a curtailed part in the proceedings. The performance was organised by the club's President, James Ranger, and his Committee.

The opening ballet *Seranato Invano* proved of no great interest, except in being possibly the first ballet to the music of Carl Nielson. The ballet itself proved peasant-like in mood, the choreography, by Kathleen Adams, largely restricting itself to chain-formations. The back-cloth by John Styman was well-designed and delicately coloured, but its relevance to the ballet in question seemed hardly remarkable.

Wilson's ballet on a Noh play

OF considerably more importance was Ronald Wilson's *Hagoromo*. This was Wilson's third ballet and it showed an encouraging advance on his first two. The ballet was based on a Japanese Noh play by the fourteenth-century poet Seami. The text, spoken by a male and female chorus, was translated by Arthur Waley.

The story tells how an Angel loses her robe while bathing. A fisherman finds it and will only return it to her if she dances for him. This she does, but the fisherman's impudence is avenged by other angels.

Wilson appears to have an understanding of precisely what ballet is about. He has plenty of ideas, the majority of them are theatrically effective. His choreography is simple and, while it occasionally shows outside influences, in the main is underivative. The relationship between choreography and music was closer than in his previous ballets and it might have been the work of a professional dancer. The spoken dialogue was trite; the work would stand better on its own.

Designed by Wilson himself, both the décor and costumes possess charm and distinction; they are probably the best ballet designs he has done for years. They have the clean uncluttered lines almost entirely free from the fussiness that has occasionally spoilt his work in the past.

Michael Hobson's score was a considerable achievement. Scored simply for piano and percussion it, like the choreography and designs, eschewed pseudo-Orientalism. Astringent yet far from unmelodic, it gave ample opportunity for extended passages of dancing and had its own individual atmosphere.

The ballet placed high demands upon its two young principals, Jenny Trevelyan and Alexis Gohar. Gohar has an easy sense of stage movement and acts with naive sincerity. The role proved no real test of his technique, but if this is sufficient he may be a dancer to watch out for in the future. Jenny Trevelyan had a few moments earlier made her stage debut, discreetly partnered by Robert Harrold, in the *Swan Lake, Act Two, pas de deux*. Not unexpectedly she was unable to make any worthwhile impression as Odette (a role in which competence is never enough), but in *Hagoromo* she showed great promise. Tall and well-built, she has a seemingly natural grace, and remarkable self-confidence.

This production reflected credit on instigators and creators alike. It was preferable to many ballets at Ballet Workshop who might well consider giving it a London showing.

Raissa Struchkova, ballerina of the Bolshoi Theatre in Moscow, who is touring England for a month. She is seen in Mashkovsky Waltz (*left*) *and and in a variation from* Don Quixote (*right*) *during the celebrations to mark the 37th birthday of the USSR at the Empress Hall.*

The conditions on this occasion were hardly suitable to pass fair judgement on her work. Next month we shall review her dancing and that of her fellow artists in full.

Photo: Paul Wilson

New and old from Darrell

THE *Grand Pas de Deux* from *Théa ou Le Fèe aux* Fleurs was an agreeable pastiche, somewhat in the Bournonville manner, set to Rossini music by Peter Darrell. It was danced with expert aplomb by Herida May and the choreographer.

Darrell's *Celeste and Celestinha* found a highly receptive audience and, as a consequence, could be seen as a rather better ballet than it had appeared at its London premiere. This is a good closing ballet and was given a rousing performance by the City Ballet Society, in particular by Jeanne Artois, Jeanne Lusby and Philippe Perrottet.

This experiment of the Oxford Ballet Club could well be repeated by other provincial clubs.

C.A.B.

TELEVISION

PEER GYNT

Given on October 31 and November 4. Translated by R. Ellis Roberts. Designed by Barry Learoyd. Dances arranged by Michel de Lutry; Assistant Producer, Charles R. Rogers; Produced by Royston Morley.

CAST
included

Peer Gynt . . . . . PETER USTINOV
Ase, Peer's Mother . . . . MARY O'FARRELL
Solveig . . . . . JOSEPHINE CROMBIE
The Old Man of the Dovre, the Troll King ERIK CHITTY
Oldest Troll Courtier . . . MICHEL DE LUTRY
Anitra . . . . . ROSALIE CRUTCHLEY
The Button-moulder 1 . . . CLIFFORD EVANS

Dancing Girls
Joy Carter, Frances Crossley, Wendy Hyde, Jeanne Lusby, Mary Mojeska, Marjorie Woodhams

IT may seem strange that *Peer Gynt* has been included in a dance magazine. At a preliminary glance it has little bearing on ballet; it would probably not have had any at all, if Edward Grieg had not been inspired to compose some of the most beautiful incidental music; in many places dominating even the original poetry of Henrik Ibsen. It is the music that is responsible for two of the most interesting scenes—*The Hall of the Mountain King*, and *Anitra's Dance*.

Peer Gynt was first produced with Grieg's music at the Christiana Theatre in Oslo in the February of 1876; in 1954 it was given its first television production in this country it is an ideal play for television; many scenes can be made far more effective on the screen than on the stage an ingenious touch was the swirling of the clouds, which indicated the passing of time and fantasy.

Peer himself is the complete mirror of actual man. His selfishness and romantic fantasy are the rocks upon which ideal striving comes to nought. Peter Ustinov's characterisation, from an indifferent beginning, rose to a climax of fine acting, when, as an old man he is reunited with his faithful Solveig.

The first part of the production was responsible for the best of the dance sequences, particularly the dance of the Trolls in the hall of the Dovre King which dance achieved a suitable ghoulish effect due to the inspired choreography of Michel de Lutry. It left one with the impression of a tribal initiation ceremony.

The Wedding celebrations were pleasant in their way, although several of the reels were not danced boisterously enough.

In the second part of the production Anitra's dance was a great disappointment. Consisting only of a series of shuffling steps with snake-like arm movements; it could not have been more sexless.

QUITE CONTRARY

Given on November 8; Introduced by Catherine Boyle; Dance Direction by Leslie Roberts; Produced by Richard Afton.

Introducing MAUREEN SWANSON in the Dance of the Sugar Plum Fairy.

BALLET is fast becoming a stepping stone on the path to film stardom. The only snag lies in the fact that having acquired the desired stardom, the stars decide to retrace their steps into the sphere of ballet; not always an advisable step.

It was with a certain amount of interest that I awaited the Sugar Plum Fairy danced by Maureen Swanson, a former member of the Sadler's Wells Theatre Ballet, in a programme suitably entitled *Quite Contrary*. She was to occupy what is known as the "Beauty Spot". Unfortunately beauty took pride of place to the dance, so that we witnessed a Sugar Plum Fairy with long dark hair dangling elegantly on her shoulders. Most attractive yet not exactly classical.

As the curtain rose, the Fairy was discovered perched on a pedestal. Having gracefully jumped on to the studio floor, she showed a rather poor technique—her *port de bras* was untidy, whilst her turns were not at all neatly executed. After a very few moments of dancing she flew off to her perch again. **Nicholas Baker**

happy birthday to...

		Dec.
Annette Page	Sadler's Wells Theatre	18
Alan Carter	Munich Opera House	24
Oleg Sabline	De Cuevas Grand Ballet	24
David Lichine	Choreographer in Los Angeles	25
Nöel Rossana	Festival Ballet	25
Patricia Miller	Sadler's Wells Theatre	29
Margaret Dale	Sadler's Wells Ballet	30
Beryl Goldwyn	Ballet Rambert	31
		Jan.
Peter Clegg	Sadler's Wells Ballet	3
Olga Marcheeva	De Cuevas Grand Ballet	3
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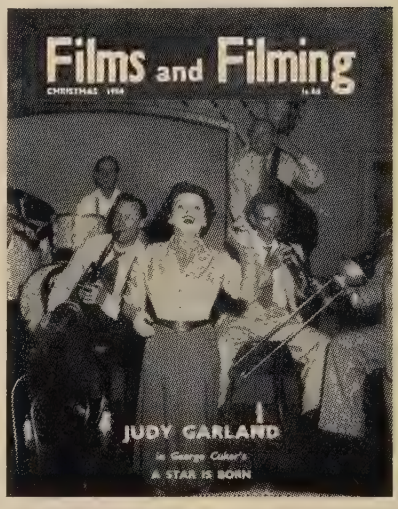

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Hispanic Invasion

THE autumn and winter season of 1954-55 will doubtless go down in the annals of New York dance history as the year of the Spanish dance invasion. Thus far, we have seen the premières of Hurtado de Cordoba and his Ballet Espanol and the Ballets Espagnols of Teresa and Luisillo. Promised for January and February are Jose Greco, Antonio and the return of the great master, Escudero, for his farewell tour.

The mercurial Hurtado de Cordoba opened this prolonged season of Spanish dance at the 48th Street Theatre in mid-October. Certainly Cordoba exhibited full technical command of his medium—exacting castanet rythmns, clear heel beats, speed and elevation. Moreover, his young and good-looking company were both talented and disciplined. The programme had speed, pace, theatrical excitement, colourful costumes and some interesting décors. The New York Press, nevertheless, failed to greet the company with enthusiasm: most critics asserting that the evening more closely resembled a superficial revue rather than a serious Spanish dance programme. As a result, the company closed after its second week and did not hold to its original plans of a four week engagement.

The arrival of Teresa and Luisillo at the Mark Hellinger Theatre, on October 31, brought one of the best Spanish dance programmes of recent seasons. More a fresh and lively evening in a theatre rather than a traditional Spanish programme, the emphasis here, for the most part, was on the dramatic possibilities of this dance medium. For instance, *Luna de Sangre*, a ballet" without music", employed speech with remarkable effect, portraying its story in terms of dance, mime and heel beats. Again, Luisillo's *El Prisonero* made excellent dramatic use of a gypsy song. The opening night audience greeted this new company with enthusiasm and this feeling has been reflected in the reviews in the daily Press.

Musicals on Broadway

LONDON audiences who have been making a cult of re-visiting *The Boy Friend* will be gratified to hear that this delightful British export already has had a like impact on Broadway audiences. Despite the fact that this American "translation" has been speeded up to a marked degree and that it is not always played straight as it is in London, it is, nevertheless, one of the major delights of the present season. Choreographer John Heawood has made fascinating use of the Charleston in its various 1920's aspects and has achieved miraculous results with a small dance ensemble that includes Millicent Martin, Stella Claire, Dilys Lay and Ann Wakefield. In addition to the Charleston, the Tango, soft shoe and the Twenties' style of toe dancing are also brilliantly satirized. In closing, it must be added that Julie Andrews, has made a tremendous personal hit in New York where she is playing the leading role.

IT would be equally pleasant to report that the revival of *On Your Toes* with dances by George Balanchine, was also a great success. First of all, this eighteen-year-old musical returns with a book and plot that is dated in the extreme. Unlike the instance of *The Boy Friend*, this revival is both slow and depressing save for its Rodgers and Hart score. Vera Zorina, who appeared in the original London version of this musical, made her overdue return to Broadway in this part that was originally danced here by Tamara Geva. Certainly, Zorina has been seen to better effect in the past. Most disappointing of all, however, were the Balanchine dances. The Princess Zenobia Ballet, a satire on *Sheherazade*, is no longer new and, recently, this idea was handled more amusingly in a Danny Kaye film. The biggest disappointment of all was *Slaughter On Tenth Avenue* which came at the end of the show and, as Walter Terry termed it in *The New York Herald-Tribune*, "it is too little and too late to dispel the air of depression which the evening has engendered." Elsewhere, there was an ill-conceived combination of tap and toe dancing that could make anyone seriously interested in dancing squirm with displeasure.

IN the case of the musical version of *Peter Pan*, both Mary Martin, its star, and Jerome Robbins, its director and choreographer, came off with the major honours. Mary Martin, it appears, is equally at home in the air as she is on any stage. Robbins has directed this production with delight and inventiveness with especial emphasis on some wonderfully tearing Indians, prancing animals and tangoing pirates. In addition, he has staged a sweet and gentle waltz for Heller Halliday (Miss Martin's daughter), who plays Liza. After all these years, it is good to hear Mary Martin sing again despite the fact that she plays *Peter Pan* with a Texas accent.

Markova to return to Met

BEFORE leaving for Christmas holiday commitments in London, it was announced that Alicia Markova would be returning next month to start rehearsals for a series of opera ballet performances at the Metropolitan Opera House. This season she will appear in the revival of Gluck's *Orfeo ed Euridice* which will be choreographed by Zachary Solov.

Colette Marchand To Japan

PAUL SZILARD'S newly organised company, The Paul Szilard Ballet Of New York, with Colette Marchand as its star, took off for Japan on November 16 to start its tour of the Orient. Heading this company, in addition to Szilard and Marchand are Milorad Miskovitch, Maria Angelica and Michael Lland. The soloists are Barbara Ann Gray, Rochelle Balzer, Janet Miller, Stuart Fleming and Victor Reilley. Edward Caton has created a new work for Marchand entitled *La Fille du Moulin Rouge* and new works by Szilard include his setting of Bartok's *Miraculous Mandarin* and *Dance of the Seven Veils* from *Salome*. Also in the repertory are *Les Sylphides*, *Swan Lake*, *Afternoon of a Faun* as well as several *pas de deux*.

TONI LANDER, formerly ballerina of The Royal Danish Ballet, arrived in America to join the London Festival Ballet during the Chicago engagement.

GEORGE BALANCHINE is choreographer for the new Truman Capote—Harold Arlen musical, *House of Flowers*, due to open at the Alvin Theatre this month.

EUGENE LORING is staging the dances and musical numbers for *Silk Stockings*, the musical version of *Ninotchka* due to open at the Imperial Theatre late this month.

HANYA HOLM has been invited to stage the dances for *Dilly*, a new musical on Hollywood with music by Vernon Duke.

DAVID THIMAR, a principal dancer with the Ballet Russe de Monte Carlo for many seasons, has been signed to stage the dances for the musical version of *Serena Blandish*.

SONO OSATO has been signed for the February revival of *Ballet Ballads*, the John La Touche—Jerome Moross musical which was originally presented in 1948. Paul Godkin will duplicate his original choreographer's chores.

Arthur Todd

FRANCE

De Cuevas Paris season

THE autumn season of this company, which will last for two months at the Théâtre Sarah Bernhardt, opened with a great flourish, the audience entering the theatre between two rows of torch-bearing lackeys.

Although the season includes few novelties the warmth of the public's ovation was in no way damped, and thunders of applause greeted *Del Amor y de la Muerte* and *Tarasiana*.

Duo, a *pas-de-deux* by Paul Goubé against a strange set by Dan Snyder and to a graceful score by Scriabin, is a rather vague tribute to Nijinksy, elegantly danced by Jacqueline Moreau and Wladimir Skouratoff, sheathed in grey.

Nijinska's *Concerto*, to music by Chopin, offers several interesting moments despite a relative lack of coherence: with Marjorie Tallchief and George Skibine, it features the young Génia Melikova. The revival of the dances from *Prince Igor* has apparently been postponed, because its modest staging may provoke dangerous comparisons with the version given regularly at the Opéra. Among the ballets now in rehearsal are *Boléro* (music by Ravel) and *Arlequinade* which Volinine is reviving for Golovine and Belinda Wright.

AFTER the performance by the Sadler's Wells Ballet at the Opéra on October 1, a reception was held in the Library where the dancers met members of the Cercle Carpeaux.

VIOLETTA ELVIN, Frederick Ashton, Lycette Darsonval and George Skibine were among those present at a cocktail party given by Gilberte Courmand to launch the new book of ballet photographs by Serge Lido.

JEAN-MICHEL DAMASE, composer of *La Croqueuse de Diamants*, is not writing the music for a show which Roland Petit is to produce in Paris with Renée Jeanmaire as the principal star.

LUDMILLA TCHERINA is to play the leading feminine rôle in *Rosalinda*, a modern version of *Die Fledermaus*. In this Michael Powell film, she will have as partners Orson Welles, Anton Walbrook and Michael Redgrave. She has also been invited as guest artist by the Metropolitan Opera, New York, where she will dance in *Giselle*, *La Mort du Cygne* and *Sylvia*.

The Marquis de Cuevas was recently knocked down by a taxi. His leg was broken in several places and the first performance of *Boléro* was consequently postponed until later in November.

Marie-Françoise Christout

*Right: Teresa and Luisillo whose company has been so well received by the New York critics. They are seen in their opening number—*Evocacion.

Left: The Teresa and Luisillo company in the number Ronda Haertana *with Luisillo centre.*

Ballet Dates

SADLER'S WELLS BALLET
at Covent Garden

December
16 *Mam'zelle Angot, Ballet Imperial, Firebird*
18(M) *Mam'zelle Angot, Ballet Imperial, Firebird*
23 *Sylphides, Homage to the Queen, Boutique Fantasque*
27(M) *Coppelia* (Lindsay, Doyle)
27(E) *Coppelia* (Nerina, Blair)
29 *Lac des Cygnes* (Fonteyn, Somes)
January
1(M) *Lac des Cygnes* (Kackson, Somes)
1(E) *Lac des Cygnes* (Grey, Field)
6 *Mam'zelle Angot*, World premières of Ashton's *Rinaldo and Armida* and *Variations on a Theme of Purcell*
7 *Lac des Cygnes* (Nerina, Rassine)
8(M and E) *Variations of a theme of Purcell, Rinaldo and Armida, Daphnis and Chloe*
11 *Patineurs, Daphnis and Chloe, Ballet Imperial*
12 *Variations on a Theme of Purcell, Rinaldo and Armida, Daphnis and Chloe*
15(M) *Lac des Cygnes* (Grey, Field)
18 *Variations on a Theme of Purcell, Ballet Imperial, Firebird*
20 *Mam'zelle Angot, Checkmate* (with Grey; Bliss conducting), *Firebird*
22(M) *Coppelia* (Fifield)
22(E) *Lac des Cygnes* (Jackson, Somes)

SADLER'S WELLS THEATRE BALLET
at Sadler's Wells Theatre

November
25 *Sylphides, Blood Wedding, Pineapple Poll*
27(M) *Carnaval, Pineapple Poll, Cafe des Sports*
December
1 *Lady and the Fool, Harlequin in April, Cafe des Sports*
4(M) *Sylphides, Harlequin in April, Carte Blanche*
7 *Carnaval, Blood Wedding, Lady and the Fool*
10 *Sylphides, Harlequin in April, Cafe des Sports*
11(M) *Cafe des Sports, Carte Blanche, Pineapple Poll*
15 *Carnaval, Blood Wedding, Carte Blanche*
18(M) *Cafe des Sports, Lady and the Fool, Carte Blanche*
22 *Selina* (revival), *Harlequin in April, Pineapple Poll*
27 *Selina, Lady and the Fool, Cafe des Sports*
29(M) *Coppelia* (Lane, Zolan, Poole)
January
1(M) *Selina, Carte Blanche, Pineapple Poll*
5 *Sylphides, Blood Wedding, Cafe des Sports*
8(M) *Coppelia* (Page, Vernon, Zolan)
Performances will be given on the following dates: 12, 14, 15(M), 18, 21, 22(M), 27, 29 (M), Feb. 1, 5(M)
7 Memorial Theatre, Stratford-on-Avon (9 weeks provincial tour)

BALLET RAMBERT

November
29 Theatre Royal, Bath
December
6 Hippodrome, Derby
January
10 Theatre Royal, York
24 Her Majesty's Theatre, Carlisle
31 Scottish Tour—Rothesay, Troon Clydebank, Grangemouth Aberdeen (2 days)
February
7 The Gateway, Edinburgh (2 weeks)

THE YUGOSLAV NATIONAL OPERA AND BALLET CO.
at the Stoll Theatre, London.
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Ballets in the programme include:—
Romeo and Juliet (full-length), *The Devil in the Village* (full-length), *The Gingerbread Heart* (with the opera, *I Pagliacci*), Polovtsian dances (in the opera performance of *Prince Igor*).
Dates of performances to be announced.

THE JAPANESE BALLET
at Princes Theatre, London until December 4

DIAGHILEV EXHIBITION
At Forbes House, Halkin Street (near Hyde Park Corner) Until the end of December

VIENNA OPERETTA
with the Dia-Lucca Ballet (soloists, Grete Sellier and Harald Horn)

22 New Theatre, Cardiff
29 Hippodrome, Bristol
December
6 Pavilion, Bournemouth

CITY BALLET SOCIETY
Lunch time ballet (1.15 to 1.45) at the Arts Theatre, London
November 25, 26, 30

CONTEMPORARY DANCE THEATRE
at Toynbee Hall Theatre, E.1

December
6 Programme by British Dance Theatre to commemorate the 75th birthday of Rudolf Laban. Guest artists will appear.

AIRS AND GRACES
Scala, London, December 7, 2.30 p.m.

Programme of Children's Ballet, Mime and Dancing. The pupils of various schools with Beryl Goldwyn and Alexander Bennett. In aid of The Forces Help Society.

MARKOVA AND COMPANY

in a ballet by John Taras in the play *Where the Rainbow Ends* at Royal Festival Hall, London, from December 27 for three weeks.

SOVIET DANCERS
at the Stoll Theatre, London on December 4 at 10.45 a.m.

Raissa Struchkova, Alexander Lapauri, Folk Dancers, Acrobats and a Juggler.

TELEVISION

November
29 *Punch and the Child*
December
6, 13 (Richard Arnell music, McMillan choreography).

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested).

LEE ACELIN (male dancer), 4, Wilson Avenue, Greenfield, Mass. U.S.A., wants b.c., m, age 17-30 anywhere. m.a. 18. o.i. theatre, films, arts, int. decorating, cats. ls. some Spanish. p.r. all answered.

JILL OTTWAY, 14 Beaufort Road, Ealing, London, W.5. wants b.c. m. or f. anywhere. m.a. 15. s.i. theatre, cinema. o.i. reading, animals, music. p.r. all answered.

DAVID WRIGLEY, 135 Rectory Lane, Prestwich, Nr. Manchester, Lancs., wants b.c., m. anywhere, esp. Ceylon. m.a. 24. o.i. theatre, music, travel, art. ls French. p.r.

DICK HOLDEN, Westchester School of Ballet, 101 S. Meramee Street, Clayton, Mo., U.S.A., wants b.c., m. or f., anywhere, esp. England, France, Germany. m.a. 27. o.i. theatre, opera, films, travel, music, animals, religion. ls. some French and Russian. p.r. all answered.

ANDREW T. NEELD (dancer), 63, St. Thomas Road, Erdington, Birmingham, 23, wants b.c., m., anywhere, esp. America, Australasia, France, London. m.a. 21. o.i. theatre, music, literature, languages, etc. ls. French. German, some Italian. p.r. all answered.

PATRICIA DAVIS, 34 Wadhurst Drive, Goring-by-Sea, Worthing, Sussex, wants b.c., m. or f. anywhere, age 18-21. m.a. 18½. o.i. music, films, theatre, reading. p.r. all answered.

PETER JOHNSTON, 21, Whitehall Park Road, Chiswick, London, W.4. wants b.c., f., in London and Home Counties. m.a. 30. o.i. foreign films, theatre, music, art, books, photography, philosophy, sport, travel. p.r.

LOOK FOR

ALICIA MARKOVA

On the front cover of our special January number which will mainly be devoted to THIRTY YEARS OF MARKOVA.

Well-known personalities of the dance world will write their recollections and appreciations of the great British ballerina who has been on the stage for 30 years. There will be many pictures of her in her greatest roles and in private life.

Also in the same issue will be pictures and opinions of Rodrigues' *Cafe des Sports* for the Sadler's Wells Theatre Ballet, Michael Holmes' *Frolic* and Ronald Yerrell's *The Waterfall* for Ballet Workshop.

All the usual features including Steps of the Dance, Dancer you will know—Yvonne Cartier. Dancers in Musicals. Curtain Up. News from home and abroad. On Sale December 23.

DENMARK

IRINA TIKHOMIRNOVA, Stalin Prize Laureate and People's Hero, and Geladij Ledjakh, both soloists from the Bolshoi Theatre, Moscow, have visited Copenhagen following on from a tour of Iceland. The two artists gave three performances at the Royal Theatre, with a programme that included the *pas de deux* from *Swan Lake*, *The Dying Swan*, the *Don Quixote pas de deux*, a *gopak* and various modern *pas de duex*.

It can be safely stated that not since the beginning of the war has the Danish audience seen such dancers. Admittedly Tikhomirnova might be a little weak technically both in *Swan Lake* and *The Dying Swan*, but in *Don Quixote* she revealed a gallant ability, while in other items she performed steps one would hardly have believed possible for the human body to execute.

Her twenty-six year old partner, who eight years ago was a farmer at a *kolkhoz* in Siberia, proved to be the most powerful male dancer I have ever seen. His attack and his partnering ability were outstanding, and his *grand jetés, tours en l'air* and *pirouettes* were nothing short of astonishing.

It was interesting to see how these two artists used their technique as means to an end, and not as an end in itself. The technique supported their dance, but their artistry and emotional feeling (better shown by Tikhomirnova in the light "soubrette" pieces than in her lyrical dancing) these outshone their remarkable academic prowess. From them the Danish audience received an amazingly favourable impression of the contemporary Soviet Ballet. The couple, who were most enthusiastically applauded by the public, also appeared on Danish television. Irina Tikhomirnova is married to Asaaf Messerer, ballet-master of the Bolshoi.

Bent Schonberg.

ITALY

THE Sadler's Wells company started its Italian tour from Milan and it could not have made a better start. In spite of newspaper publicity that seemed more interested in gossip about the principal dancers and incompetent criticism in the dailies, which found everything old-fashioned and outdated, the general public liked the company so much that La Scala was filled for every one of the six nights. The huge 3,500-seated theatre, applauded the appearance of every principal dancer, during and after the performance, calling everybody again and again. The dancers, contrary to English custom, came out to receive rapturous applause after each exit and at the end of every act. It was a public triumph as has rarely been seen in Milan.

Margot Fonteyn danced everything superbly and Violetta Elvin got special attention in *Swan Lake*. The male dancers pleased the public but were not considered outstanding. Rowena Jackson was considered the strongest technician. Special applause went night after night to the *corps-de-ballet*.

THE Gregorieffs are mounting *The Firebird* for La Scala but the whole ballet programme for next season has not yet been fixed.

MICHAEL CHARNLEY at the Manzoni theatre has had a personal success, both as choreographer and leading dancer in an intimate revue *Without Net* by Bonucci that has recently started on an Italian tour.

Geeno Garr.

Answers to Christmas Ballet Quiz
on Page 11

1 (*a*) 2 Poodles, (*b*) Rats, Cats, a Wolf, (*c*) Goats, (*d*) Cat and Dog, (*e*) Pantomime Horse. 2 Matisse (*Le Chant du Rossignol, Rouge et Noir*), André Derain (*Boutique Fantasque, Jack-in-a-box, L'Epreuve d'Amour, Harlequin in the Street, Salade, Concurrence, Good Humoured Ladies* 2nd version, *Que Le Diable l'Emporte, Mam'zelle Angot* were the principal ones), E. McKnight Kauffer (*Checkmate*). 3 None of them. The principal role in *Coppelia* is *Swanilda* and it was first danced by Guiseppina Bozzacchi. 4 John Lanchbery to Fifield, Nathalie Philippart to Babilée, Margaret Dale to Hart, Ashley Dukes to Rambert, Julia Farron to Rodrigues.

5 America, France, Italy. 6 Fokine, Bolm, Balanchine, Lifar. 7 Balanchine, Lichine, Jooss. 8 Balanchine, Ninette de Valois. 9 Balanchine's *Symphony in C* in Denmark. Hanya Holm's *Kiss me Kate* in London.

10 (*a*) de Valois' *Rake's Progress*. (*b*) Ashton's *Foyer de Danse*, Lifar's *Entre Deux Rondes* among many. (*c*) de Valois' *Prospect Before Us*. (*d*) de Valois' *Bar aux Folies-Bergere*. 11 (*a*) Carter's *Ouverture* now called *Past Recalled*. (*b*) Holmes' *The Dong with a Luminous Nose*. (*c*) Paltenghi's *Eve of St. Agnes*. (*d*) Howard's *Fête Etrange*. (*e*) Taras' *Camille*, Dolin's *Lady of the Camellias*. (*f*) Robbins' *Age of Anxiety*. (*g*) Charnley's *Alice in Wonderland*. 12 (*a*) Metropolitan Ballet, De Cuevas Ballet, Ballet Theatre. (*b*) De Cuevas Ballet, Ballet Theatre. (*c*) London Ballet, Ballet Rambert, Ballet Theatre. (*d*) Ballet Rambert, Ballet Theatre, New York City Ballet. 13 The Camargo Society. 14 (*a*) *Concert de Danse*. (*b*) *Daphnis and Chloe*. (*c*) *Fate's Revenge*.

15 (*a*) Lalo's *Namouna* music. (*b*) Bellini's *I Puritane, La Sonnambula* and *Norma*. (*c*) It was a ballet without music. (*d*) Ravel's music for the ballet of the same name first choreographed by Fokine. (*e*) Dohnanyi's *Suite in F Sharp Minor*. (*f*) Bizet's *Symphony in C*. 16 Butterflies are featured in both. 17 Yes, the Ballets des Champs-Elysées did a suite from Fokine's ballet. 18 The *pas de deux* from *Flower Festival* was given by Metropolitan Ballet, *La Sylphide* by the De Cuevas Company, a condensed version of *Napoli* by Festival Ballet. 19 Songs are interpolated in each. 20 Andrée Howard for the Ballet Club and Molly Lake for Continental Ballet. 21 Balanchine's *Palais de Cristal* for the Paris Opéra, his *Symphony in C* for N.Y. City Ballet and the Royal Danish Ballet, Howard's *Assembly Ball* for S.W. Theatre Ballet. Lichine's *Symphonic Impressions* for Festival. 22 *La Esmeralda*.

Diaghilev questions. 1 Fokine's *Le Pavilion d'Armide*. 2 *Giselle*. 3 A one-act version, *Aurora's Wedding* was given from 1922 onwards. 4 Nijinsky's *Till Eulenspiegel* given in America. 5 Stravinsky's *Le Rossignol* was given in a ballet version by Massine in 1920, in 1925 by Balanchine. 6 Larionov in *Chout*. 7 The design for *Cuardro Flamenco* was one of the discarded projects for *Pulcinella*. 8 Part of Nijinska's *Romeo et Juliette*. 9 The penny-plain two-pence coloured pantomime sheets of Pollock inspired Balanchine's *Triumph of Neptune*. 10 Balanchine's *Fils Prodigue*. 11 Lifar organised the first Diaghilev Exhibition at the Pavilion Marsan in the Louvre, Paris, in 1939. 12 Yes, Markova and Dolin in *Where the Rainbow Ends*.

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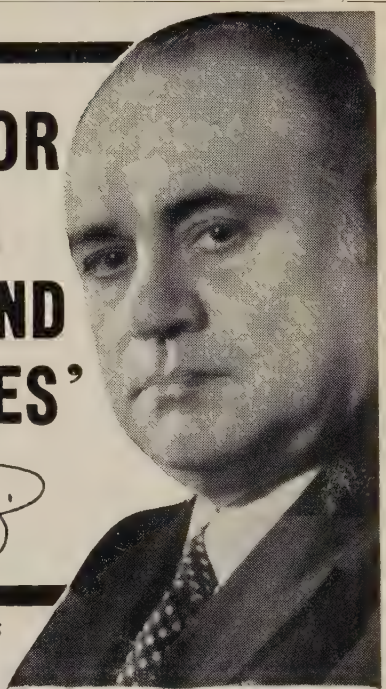

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